

# Sets in Order

25¢



The Magazine of SQUARE DANCING

DECEMBER, 1956

VOL. VIII

NO. 12



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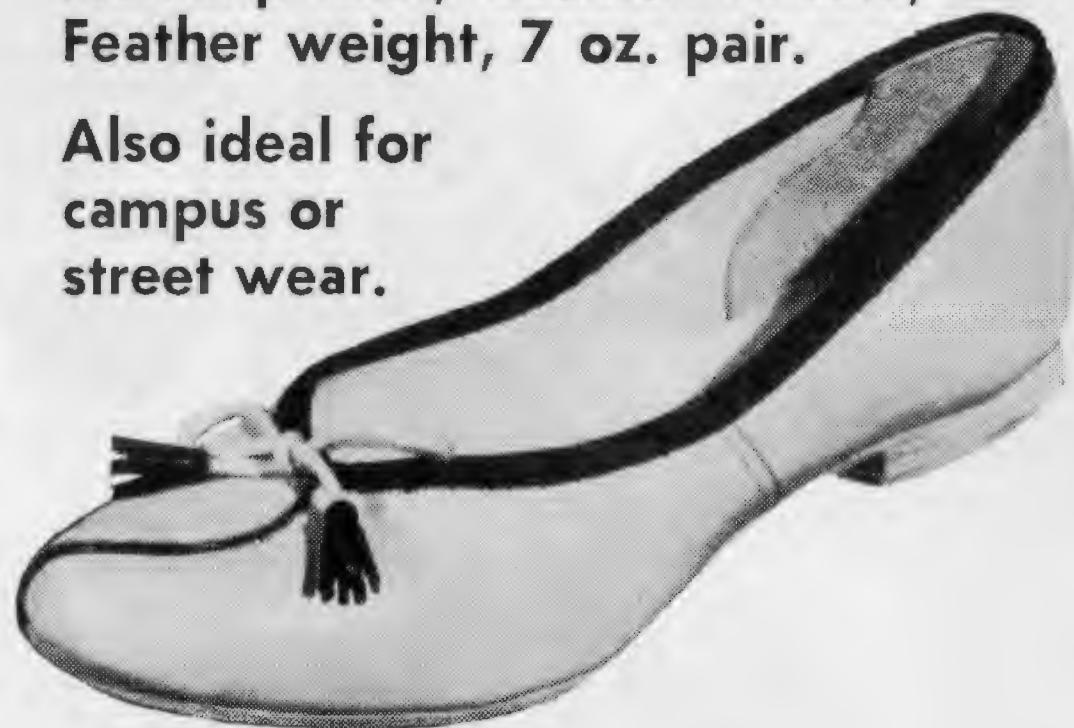
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I am interested in obtaining a square dance or two called in the Czech language or some of the Slavic dialects. If I could get the dance in any of the Slavic dialects I think it would be a simple matter to get it translated. If you know where any material of this kind could be obtained I would appreciate your letting me know. If you do not have any information on this do you have any idea who would?

Frank J. Zeman,  
631 - 32nd St., S.E.  
Cedar Rapids, Iowa

Dear Editor:

. . . Although only a dancer myself I would like to compliment Sets in Order for the excellent articles by Lee Helsel.

George Filgate, Sea Girt, N. J.

Dear Editor:

As you can see, we have been transferred again. This time it is to an area heavily populated with square dancers. If you remember, you ran a small piece in your October, 1954, issue shortly after we went to North Carolina and started our first square dance club . . .

Since we had absolutely no contact with any other square dancers for the 3 years we were in N.C., we could only teach people what we already knew, and use the Sets in Order as a guide. Imagine our surprise and pleasure to find our dancing level is comparable to that in the Washington area. Frankly, I don't know how we could have gotten along without the magazine.

Mabel and Jim Wilkinson  
Falls Church, Va.

(Continued next page)

## READY IN TIME for Christmas!

Callers will appreciate and dancers will enjoy the gift of a new book,

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It contains the squares from the 1954, 1955 and 1956 pages of Sets in Order. Alphabetized for easy reference.

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**Sets in Order**

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## LETTERS - Continued

Dear Editor:

Here's an example that proves square dancers are the best people in the world. Shortly after we moved into our new home, twelve couples of our square dancing buddies had a house-warming for us and it was such a pleasant surprise. They brought in a delicious lunch and presented us with a beautiful gift for our home. We spent the evening square dancing to "budding" local callers in the basement and enjoyed every minute of it.

As Lloyd Shaw said in the last paragraph of his article in the January '56 Sets in Order, "Keep it simple! Let's move into our cottages and our basements again, and really begin dancing! If we do, we'll keep on dancing forever!" And I truly believe it.

Mrs. Otis Knotwell  
Norfolk, Nebr.

Dear Editor:

... Added thought. The Chico State College Band played for the (square dance) exhibition at half-time of the football game. We had a field P.A. system with speakers mounted on a truck so that the voice didn't have to go thru the regular P.A. system. Consequently there was no time lag between voice and music.

Hal Bishop  
Chico State College  
Chico, Calif.

Dear Editor:

When we were transferred here to Tennessee, courtesy of the Navy, we danced our way across the U.S. and it was the most enjoyable transfer yet. Not only the dancing, but the people who dance!

Jack and Jane Davis  
Millington, Tenn.

Dear Editor:

Thanks for your splendid editorials in Sets in Order. A recent one on the teaching of beginners, with all of the headaches trying to hold them together to make good dancers out of them is the best I have read and the way I feel, exactly, on the business. I'm still plugging along and will knock off before I let down the bars and send out poor dancers. They may drop and go but not with my approval. It gives me confidence when I know there is at least one who is singing the same song.

Spike Henderson  
Reseda, Calif.



Bob Oggood

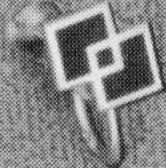
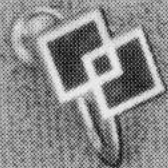
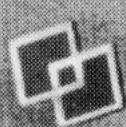


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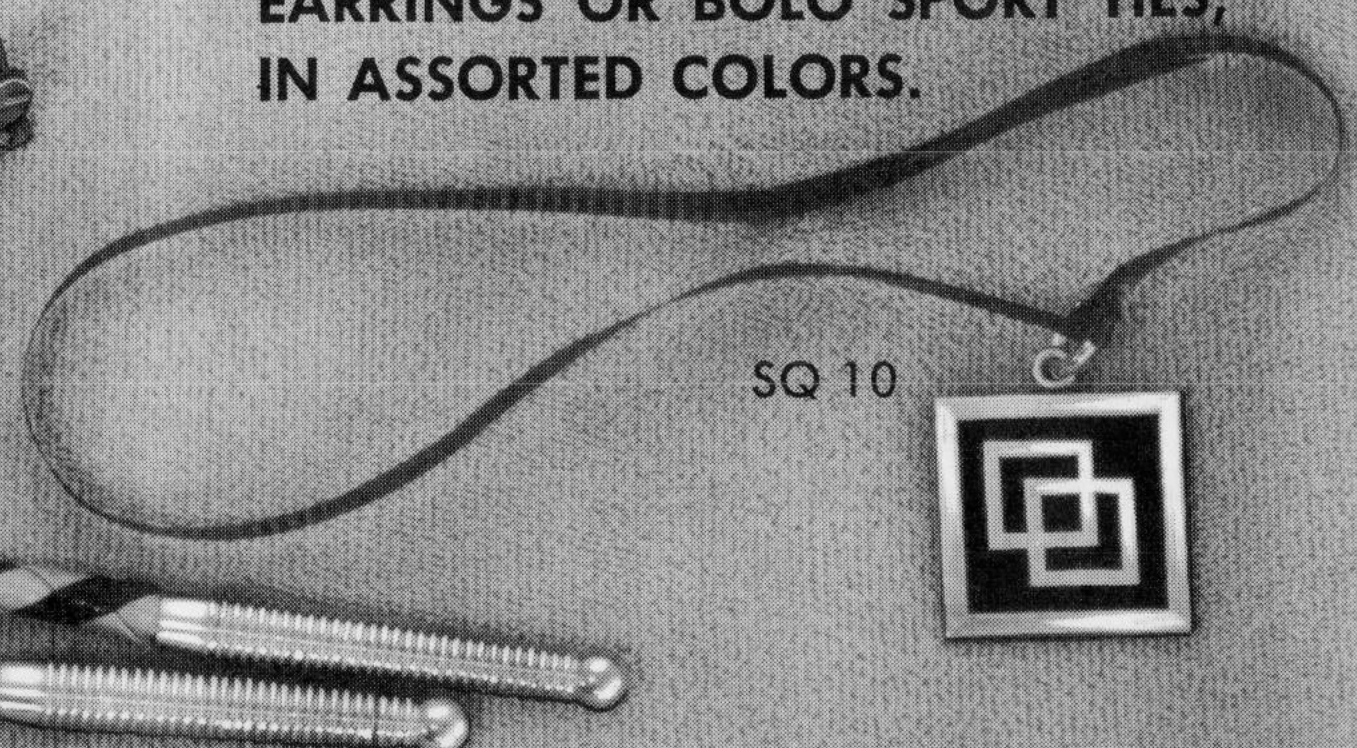
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# A MEXICAN Christmas Party

**F**ELIZ NATIVIDAD! That's how you would wish someone a Merry Christmas in Mexico and the Awa Wegos of Tulare, California, one of the most ingenious and industrious clubs on party themes, made it their by-word for a tremendously successful Christmas whingding.

## Hall Decorations

The hall was festooned with string after string of colorful gourds gaily decorated, sombreros, serapes, gay paper streamers and *real* bull fight posters. Anything Mexican the members could get together became hall decorations. If you haven't the access to Mexico that Californians do, consult your local library for ideas. Also don't neglect your local travel agent. He's usually bristling with folders. The only thing American in the Awa Wego hall was the white Christmas tree trimmed in red.

## Costumes

Caller Hunter Crosby was dressed in an authentic "traje de luces", which means "suit of lights" and is the traditional costume for the matador. This was elaborately decorated with heavy braid over satin material. This, too, could be copied in other materials by someone with a deft needle and some imagination after consulting pictures in the library. Jeri Crosby, Mrs. Caller, went along with the theme by wearing a sheer black dress made in square dance style but quite long. On her head she wore a black lace mantilla secured by a gay flower. Black lace mitts and a fan completed the Mexican effect. Guests came costumed, too.

## Mexican Folk Dances for Novelty

Who hasn't done La Raspa? For awhile they were even including it as a novelty note at ballroom dances around the country. This plus a couple more very simple Mexican folk dances contributed to the evening's theme. The caller also re-wrote the words to the call, "Manana", making it, "Pinata".

## The Pinata

The Pinata is a traditional part of the Mexican Christmas celebration, Las Posadas. This



Hunter Crosby whacks the Pinata made by Party Chairman Trudy Hubbs, in big hat.  
Photo by Tulare Advance-Register

latter is an enactment, with song, of Mary's and Joseph's Nine-Day Journey from Nazareth to Bethlehem and their search for lodging. Each night starting December 16, at a different house (by pre-arrangement), "The weary travelers beg" for shelter from the cold. Gaining entrance a party ensues, climaxed by the breaking of the Pinata.

This Pinata can be in many shapes and forms — sometimes just big hollow, breakable balls decorated with colored and shiny paper. The Awa Wegos made their Pinata in the shape of a donkey as you see in the picture. The Pinata must be made with some brittle material as a base — a flower-pot or a clay vase. Sometimes bamboo strips are fashioned into the desired shape. They must be brittle because part of their function is to be broken. They are hollow and filled before decorating with cellophane-wrapped candy and fruits. Guests line up to take their turns at whacking the Pinata with something about the weight of a walking cane. When the Pinata is finally broken, the sweets cascade out onto the floor and this is what delights the Mexican children during their festivities. Sunset Magazine printed complete directions for making a Pinata in their issue of December, 1955.

## Refreshments

The Awa Wegos served enchiladas for refreshments, with crackers and coffee. It is possible to purchase canned enchiladas and tamales, now, so scout your local market. Otherwise, use your favorite recipe of tamale pie, or check the recipe for Fiesta Rolls which was printed in the October, 1955, Sets in Order. Let your imaginations go!



## Christmas Parties

### To Decorate Your Hall

**B**ALLOONS are wonderful. Try stringing red and green ones in planned bunches (i.e., one at the top, two below that, three below that, and one, again, on the bottom). Tie these bright bunches to the ceiling. Suspend "sparkled" star cut-outs by Christmas ribbon from the ceiling in quantity (depending upon how much time your committee has!).

Outdoor Christmas lights (because they have bigger bulbs than the tree lights) strung between the chandeliers give a soft glow over the hall. Add twists of red and green crepe paper festooned across the ceiling, if you wish.

Pine boughs along the walls and on the stage can be tied with big red ribbons, sprayed with white or colored paint or allowed to lend their own natural green beauty.

If you're near any magnolia trees (hello, you Southerners), try spraying a branch of magnolia leaves 3' or 4' in length with gilt paint and setting this up as a tree. Elegant.

### To Decorate Your Table

A "Yule log" may be made of a log or tree-limb, crooked or straight. Choose a piece 2' or 3' long, spray it white, add sparkles and bore holes for perhaps three red candles. Small Christmas figures, reindeers, Santa, or the like, can be fastened to the log with nails. Surround the whole thing with red berries or pine branches.

For a "Christmas tree" of shining Christmas balls, stick a knitting needle in a circle of styrofoam about 10" across. Fasten Christmas balls to this, starting with larger ones at the bottom and graduate them in size or quantity to the smaller ones at the top of the needle, in tree shape. Styrofoam is available in most dime stores for cutting into various other shapes.

Holly paper comes in large, inexpensive rolls. This, spread down the length of your table,

makes a simple and gay effect without too much effort.

White shelf paper with red berries drifting down the table center—every effective. Or nestle shiny balls in evergreens. Or tie little red ribbons to evergreens. Or sift popcorn among evergreens to suggest nowdrifts.

### Gimmicks

To match up partners for a certain square during the evening or for refreshment partners, hand each man and woman half of a cut-in-two Christmas card as they come in the door. When the "Christmas dance" is called, dancers match up cards for partners.

Have each girl bring a man's gift, each man a girl's gift—gags, "white elephants", etc. Put the girls' gifts on the tables, but put the men's in a grab bag, the *name* of each man written on a present. For supper partners the girl draws a man's gift, finds the man and presents it to him. She then sits at the table where a girl's gift has already been placed. Someone will have to be at the door with a guest-and-member-list and write the names of the men on the gifts as they are brought in.

Bundle four of your members in greatcoats, stocking caps, mufflers, etc., a la Dickens characters. At refreshment time have them come in, sprinkled with artificial (or for real, if you have it!) snow and sing Christmas carols for the group. Later, the carolers can lead the entire assemblage in familiar Christmas carols.

"Rudolph, the Red-Nosed Reindeer", "Jingle Bells", etc., have calls to them. Also, try MacGregor record No. 619A, of "Jingle Bells", for the Dos-A-Dos Mixer. Your caller will probably come up with a Yule-type call if you'll give him the word ahead of time.

(Editor's Note: Acknowledgments for ideas to the following: Beverly Hill Billies, Dons and Dolls, Rounders and Whirlaways.)



# SOMEBODY

(Somebody Else Is Taking My Place)

By Bob Ruff, Whittier, Calif.

**Record:** S.I.O. 1059. Bob Ruff with call; 2095 without call.

## OPENER, MIDDLE BREAK, CLOSER

Walk all around your corner, bow to your partners all  
Join hands and circle left, you circle 'round the hall  
Left hand 'round your corner, right hand 'round your own  
Gents star by the left in the middle, it's once around you roam  
Right hand 'round your partner, allemande left your corners all  
Balance to your partner, then weave around the hall  
Weave in and out until you meet, then swing your sweet  
Cause nobody's taking your place.

## FIGURE

First and third a right and left thru, \*you turn 'em twice around  
\*(In learning the dance substitute "you turn the girls around".)

Then do-sa-do the opposite, the sweetest gal in town

Face the sides, make a right hand star, turn it once around

No. 1 gent with No. 3 lady facing Couple No. 2.

No. 3 gent with No. 1 lady facing Couple No. 4.

Heads to the center left hand star, to your corner right hand 'round  
Original corner position.

Partner left hand swing, twice around you whirl

No use in crying, no use denying that somebody's taking her place.

**SEQUENCE** Opener, Heads, Heads, Middle Break, Sides, Sides, Closer.



## ON THE COVER

Once again the staff and crew of Sets in Order magazine, records, square dance institutes join to extend to you all the happiest holiday season ever. Our Christmas card is our cover as expressed so aptly by our artist Gloria Cortella. P.S. Have a wonderful New Year's, too.



# STYLE SERIES: CHINESE KNOT



**ALL FOUR COUPLES  
RIGHT AND LEFT THRU  
(above)**

**R**ECENTLY quite a few dances have been introduced which feature all four couples active in something previously used only as a two-couple figure. Dan and Madeline Allen of Larkspur, California, took the simple Suzie-Que figure and combining it with all four couples doing a right and left thru added four couples Suzie-Que to make the popular foot-twister known as the "Chinese Knot".

In working out the portion "All four couples right and left thru" it's well to analyze that when *two couples* do a right and left thru, the men touch right hands with their opposite, then meeting their partners with the left at the spot opposite from their starting position, courtesy turn her in place. The men are on the outside and the ladies on the inside during this action. When this is translated into action for twice as many dancers the same general rule holds true, as illustrated in the accompanying photos. The big thing to remember in the Suzie-Que portion is that in working between the originating position and the spot where the opposite is met, each dancer must pass his corner going and coming and the ladies will stay on the inside both times, being sure to stay close enough to the center of the square to give the men ample room to move past them. All turns in the Suzie-Que portion are forearm turns until the final turn which is a courtesy-turn action.

**ALL FOUR  
COUPLES  
SUZIE-QUE  
(right)**







Standing in a square (No. 1) all four couples go forward and back (not necessary to the dance). All four couples right and left thru, men going to their left (CW) ladies going right (CCW) pass corners with men on the outside (No. 2), touch right hands with opposite (3) while passing right shoulders, men pass to the inside in front of the next lady (original right hand lady), passing left shoulders with her (4). Finally each man meets his original at a position opposite to his starting place and courtesy turns her (5). (To have all four couples right and left back this action is repeated with the men going left, ladies right as before until partners once again meet at their original starting spot.)

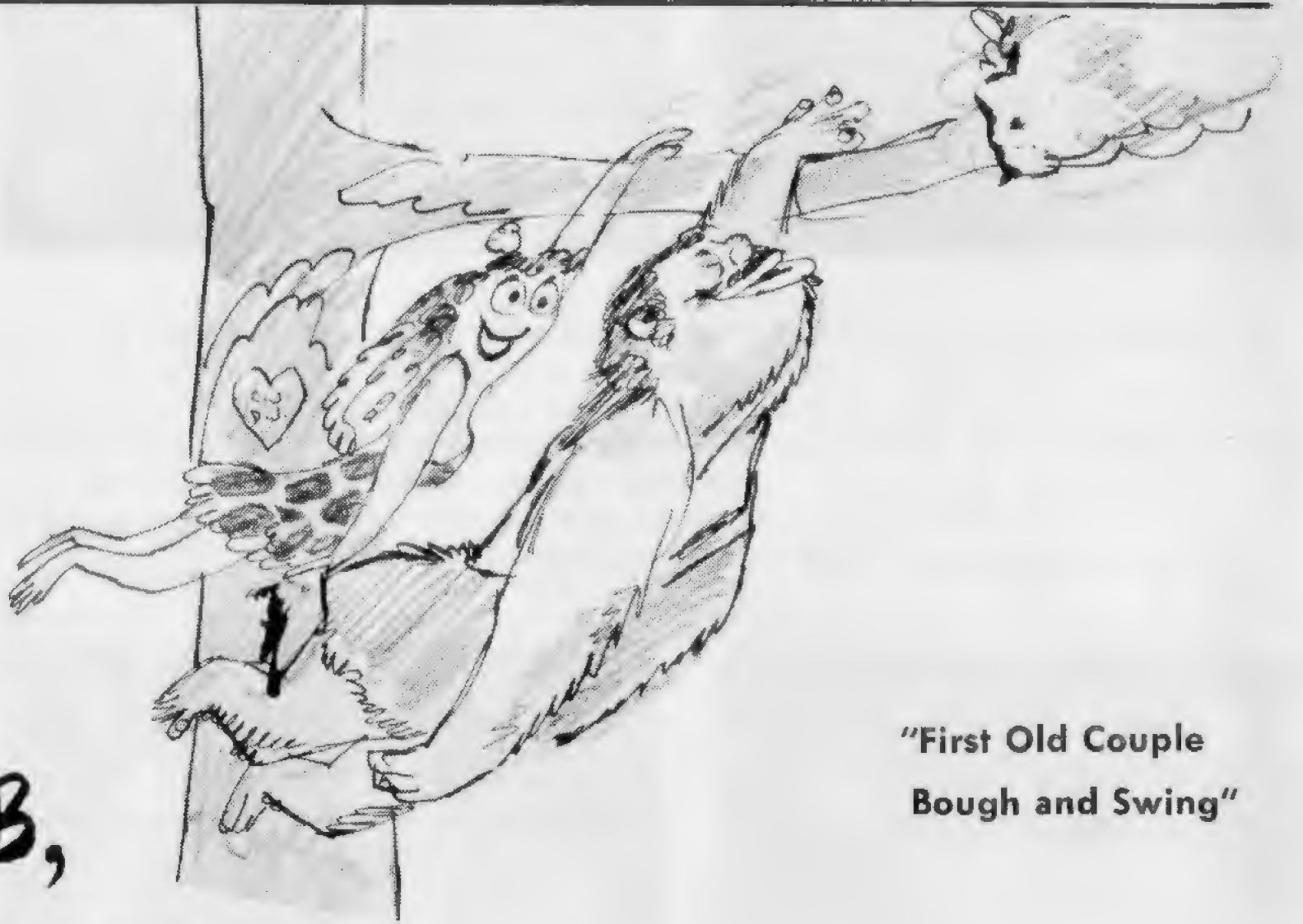


The All Four Couples Suzie Que usually follows the right and left thru as explained above. In this Suzie-Que movement men must remember that they work between their partner at the starting position and their opposite lady whom they meet half way (or at their corner's spot). In order to do this they pass their corner coming and going with the man on the outside each time. To start, men and women leave their partners with the men on the outside, pass their corner (6) and turn the opposite lady with the right forearm (7). Head back to partner with men passing corner on the outside (8), turn partner with a left forearm (9), then repeat with the men passing their corner (10) turning their opposite right (11) then passing their corner as before (12) and meeting their partner at the starting position with a left and courtesy turning her in place (13) to end the figure.





# Chuck Jones' NOTE BOOK



DEAR BOB,

"First Old Couple  
Bough and Swing"

WHAT is the most terrifying thing in the world? A sabre-tooth tiger in the bath tub? Lucretia Borgia preparing you a dry Martini? The sight of your wife burning in the window at 3:00 in the morning? The preparations for an electrocardiograph? A tarantula in your clam chowder? Nope. None of these. All pale into insignificance when compared with really abject terror. True terror is found only in one place: a blank piece of paper. To the writer or artist this simple piece of mashed rag and wood-pulp is the absolute in sheer craven horror. There it is, oblong, pristine, demanding.

Erect, whitely staring at its cringing adversary. White and unsullied it dares the artist or writer to touch it — desecrate it — defile it. The first timid move we make, with typewriter key, pencil, pen or brush is undertaken with all the confidence of a hypochondriac attending a square dance at a leper colony. We are afraid of two things, defiling the paper and humiliating ourselves. It is a far easier thing to seek



"Cowardly Artist"



"Craven Writer"



the nearest cliff than attempt this first touch. Perhaps all writing paper should be manufactured with one word inscribed thereon and each canvas be once daubed at the factory.

### **More on the Origin of Square Dance Terms**

We all know by now that the square dance owes a good deal to history. Without history we might have had to get along without some of our most useful terms. "Allemande" for instance. "Allemande" means "German" in French. (Of course, the French have had other words to describe Germans at various times, some quite vivid.) "Allemande gauche avec votre main gauche." — "German left with your hand left." That's the way the great fourteenth century French caller, Pepé Shaw would probably have called it.

The first square dance terms however appear to extend clear back to the Stone Age. Else how do we explain such a term as "First old couple bough and swing"? Or "Swing that pretty girl around and 'round"? Around your head of course.



**"Swing that Pretty Girl Round and Round"**

"Bounce that pretty girl up and down." On her head of course. How can you explain the term "Swing that lady when she comes down" without asking yourself "Down from where?" From a tree obviously. When did our great grand-aunts reside in trees? Before the Stone Age? This is known as deductive reasoning among us archaeologists. Square dancing then is at least seven hundred and fifty thousand years old, give or take a few days.

**No one can feel as helpless as the owner of a sick goldfish. — Kin Hubbard.**

Between laughing and weeping there is no opposition: the same facts that make one laugh make one weep. No whole-hearted man, no sane heart, can be limited to either mood. — George Santayana.

There are some wonderful postures in square dancing. I'll include some from time to time. This one, "The Leaning Tower" is useful for tall girls when conversing with the short bay-windowed type.



**"Leaning Tower"**

Merry Christmas, Bob, and all of our square dance friends everywhere.

*Chuck Jones*





# The SQUAREDANCE PICTURE

It's all in the family. Honest. These are all Briggses, four brothers and their wives who own and operate a sheep and cattle ranch near Dell, Montana — when they're not out square dancing! The photo was taken at Mac's Hitching Rack in Idaho Falls and from L. to R. the Briggses are Gladys, Dick, Joan, Harold, Barbara, Hugh, Allowee and Jack!

Ross Ewen of Claremont, Western Australia, is shown here standing on a genuine American Buckboard some 80-100 years old. This is a prized possession of the Square Dance Society in Claremont and was apparently brought over in the early days. It has had quite a chequered (Australian spelling) career, even to being possessed by the police department for loitering in a public thorofare. Since no one seemed to own it, the Society stepped in and now it is a callers' stand.



Can't you just tell? These are members of the Beverly Hill Billies of Brentwood, California, who recently celebrated their 6th Birthday, appropriately costumed. L. to R. Frank and Ethel Grundeen (yes, he's our cartoonist!), Julian Gill, Luwill Bliss, Ross and Louise Reeder, Ike Bjork, Beau Davis, Boots Borstner and Helen Kramer.







# TECHNIQUES OF TEACHING

by Bob Ruff and Denny Titus

**T**HE importance of good teaching methods for the Square and Round Dance teacher cannot be overly stressed. In order to give the dancer an enjoyable experience, the caller must be sure that they attain a feeling of successful learning and a sense of accomplishment, which can come only if the teaching is well done.

To teach successfully, the caller must first understand the general laws of learning. These are:

## A. Readiness

Because people have come to a class and have gotten out on the floor at the caller's request does not indicate that they are "ready" to learn. The man who has come only to keep peace in the family and who looks toward the caller with an "I'll do what you say, but I'm not going to enjoy it" attitude, or the woman in such an agony of shyness that she doesn't really hear anything the caller says — these people are not "ready" to learn. Be relaxed, project a spirit of friendliness and fun, make the class feel that you are enjoying the evening with them. Do not be too "professional", too precise. Cajole rather

than command. It takes a delicate touch, but how rewarding to see your class relax and start having fun.

## B. Progression in Difficulty.

Teach from the known to the unknown, the simple to the more complex, the easy to difficult. The whole course of study as set up here is based upon a knowledge of the use of this progression.

## C. Use of Identical or Related Components

If you can say "The first part of this figure is just like the figure we did in —", or "This figure is like the one we did in —, except —", it helps to relate the unknown to the known making learning easier and giving added confidence to the dancers. Or, if in the walk-through of the pattern, people can experience through movement doing something they have already learned, then they will grasp the total concept more rapidly.

## D. Repetition

In an activity such as dancing, which involves both mental and physical learning, repetition is essential. (Next page, please)

**Editor's Note:** Here at Sets in Order we get lots of requests for manuals for teaching callers and those who want to know calling techniques. There are several books and articles on the subject, but it is advisable to observe other callers and their individual teaching mannerisms. So — we invite you to "watch" ideas of Ruff and Titus herewith.



## TEACHING - Continued

tion is a *must* if learning is to take place. It should be applied judiciously, in varied drill forms, with as much vim, vigor, and enthusiasm as if one were calling it for the first time, so that the dancers are not bored, but instead, experience pleasant moments of learning and have fun at the same time.

### E. Learning Occurs in spurts

Learning does not follow a smooth upward curve, but takes place in spurts, with intervals in between during which the learner "consolidates his gains". Remember this, when it seems that at one time you are teaching fast, easily, and well, and at another time, with the same group, nothing seems to go right. Here is where patience and understanding will pay off, and where you will need all of your skill in helping dancers maintain their enthusiasm.

### Analyze

Analyze the material you will teach, being aware of the difficult spots and thinking through the best possible way to teach in order to avoid or to anticipate these difficulties. It is difficult and discouraging, as well as time-wasting, to straighten out a floor, or a square, or even an individual, who has become confused, whereas if you iron out the tricky places ahead of time, confusion is not nearly so apt to result. Of the basic steps, only a few can be considered as being so elementary that they need not be taught or demonstrated. Most of them need step by step direction with complete explanation and repetition. The caller should assume that everything should be taught, and teach it! This is his responsibility.

### Be Clear and Concise

Instruction should be clear and concise. Cover the pattern thoroughly enough so that the dancers understand exactly what you mean. At the same time your instruction should not be so long drawn out or so "wordy" as to bore or confuse the dancers. If too much instruction (to the point of boredom or confusion) seems necessary, it is probably because your class is not yet ready for this particular movement or figure. Here again, if the pattern to be taught has been analyzed and carefully thought through, it can be taught quickly, easily, and concisely. Conversely, if the caller is not too sure of what he is trying to teach he can expect confusion and frustration from the floor.

Stress key words and phrases in your instruction, as well as in your calling. *Right, Left, Partner, Corner, Face* to right or left, *Join hands, When I say, When you hear*. The comments in a later paragraph on the use of the voice are also especially applicable here.

### Lesson Plan

Lessons should be planned in detail. Successful teachers' lesson plans are usually written out. Each lesson should be carefully studied in advance with consideration given to the method of instruction of each movement and figure. Pre-planning will help the instructor to analyze the "trouble spots" and be able to anticipate instruction necessary to cover these points.

Getting and holding attention is important and *how* one gets it is equally important. Care should be taken not to be offensive to the dancers. Whistling, scolding, shouting, are not the best ways of influencing people. There are more dignified and professional ways of getting attention. For example, you may start with an opening statement whose content is not too important, pause until you have the floor's attention, they say what you have to say. Or, simply the request "May I have your attention, please?" in a firm but pleasant tone is excellent. The use of the phrase "Shaddup" is frowned upon by most callers!

### Instruction — Short and Simple

The steps of instruction found to be successful by many callers consists of a short, simple explanation, followed by the commands necessary for the execution of the pattern by the dancer. The instructor observes and is able to ascertain whether learning is taking place, or whether further explanation is needed. A demonstration may be in order. Repetition then helps to fix the pattern firmly in the dancer's mind. Correction should be made in a positive manner. Say "Do this" not "Don't do that". *Accentuate the positive*. Humor helps in getting a difficult point across to the dancer. *Avoid sarcasm* at all costs. Any and all corrections should be made to the *whole group*, even though intended for only one person, or one square. One of the quickest ways to lose a dancer forever is to make him feel conspicuous by having his mistakes pointed out to him before the group.



Encourage the dancers to ask questions about anything which is not clear to them. Prefacing the answer with "I'm glad you asked about that", or a similar phrase will help bring out questions many times.

The caller's voice is the principal link between him and his dancers and by its proper use he can do much to add to their dancing pleasure. The voice should show command but must be pleasant. Used properly the voice will instill a feeling of friendliness toward the caller in every dancer on the floor. Enunciate carefully. Even the best PA system cannot do much for swallowed or half-enunciated words. Learn to "project" — i.e., do not mumble into your microphone, but speak as though the microphone were not there, and you were speaking to someone a dozen feet in front of you. This does not mean shouting, but it means usually that the pitch of the voice should be raised slightly, and the words and tones formed in the front of the mouth rather than back in the throat. It is a technique that all good actors know, and that all callers would do well to learn, if they do not know it. Use it in your teaching and walk-throughs, as well as in your calling, so that everyone on the floor can hear clearly.

The use of demonstration is often helpful and time-saving. Use it when description of a

movement is difficult to get across to the dancers in a few words. Use it when the dancers are having trouble. Use it to teach proper styling, smoothness, and comfort. When demonstrating, be sure that your dancers understand your relative position to the rest of the square (assuming that you alone, or you and a partner are demonstrating a figure or movement which normally takes place in a square). Be sure that all the dancers can see you. This usually is a problem only when you have to work from floor level. Demonstrations of styling, smoothness, etc., can often be done between tips, with the dancers seated around the floor. This arrangement avoids keeping them standing for long periods, and makes it easy for everyone to see.

Teaching styling is one of the first responsibilities of the teacher-caller. If left to develop their own styling, most dancers would probably eventually acquire fairly smooth styling, if they were to dance long enough, but most of them would give up the activity long before they reached the "smooth" stage of their own accord.

Really, what we mean when we speak of styling is *comfortable dancing*. All good styling contributes to comfortable dancing, and all our instruction in this phase of the activity has comfort as its basis. Obviously, we teach styling from the first night on, since acquiring good habits and practices at the outset is much easier than having to unlearn bad practices and re-learn good ones.

The caller should make clear to the dancers that comfort and rhythm are the reasons behind the stress placed upon styling. He wants them to keep on dancing, and only if their dancing is comfortable will they continue to dance. Also he has answered the unspoken argument of the "he-man" who is thinking, "Styling — huh, that la-de-da stuff ain't for me", and the girl who just can't wait to try three twirls at the end of an allemande left, and the person who feels that the music "sends" him, and he must leap and skip to show that it does.

Following is a list of some points of styling which should be taught from the beginning, using each as the figure or movement with which it is concerned is taught:

1. The square dance step — a smooth gliding shuffle step.

(There's more, next page)



Demonstration is helpful and time saving.



2. Hand placement when hands are not joined. Man's free hand palm out on the hip pocket. Woman will use hers for skirt work as she becomes more experienced.

3. Hand position while circling, men's palms up, women's palms down, joined hands held shoulder height. (Girls' shoulder.)

4. Inside hands joined (man's right, woman's left) at start of dance, showing how easy to honor partner and corner, to circle left or right, or to lead partner in any direction. Also, how to move feet in rhythm to music.

5. Swinging. Place girl on man's right as they face set, after swing. Also, the roll off the man's right arm as they finish swing. No overhead twirl.

6. Twirl to promenade. The man's fingers, pointed down act as guide and pivot only. Do not try to hold onto girl's hand — you're not cranking a Model T.

7. Smooth finish at end of promenade. Lady twirls under joined right hands, smooth float-out, (no yank!) swing once, put the lady on the gent's right as they face set.

8. When breaking from a circle to a line the end lady turns under the arch formed by her left and partners right as the line is formed.

9. Forearm turns. Gentlemen grasp girl's arm *lightly* below the elbow. Don't pinch — girls bruise easy, boys, and besides, it hurts!

10. Smooth float out (no jerk or yank) on allemande left. Don't bend in the middle — stand erect.

11. On the "courtesy turn" — ladies chain, right and left through, etc. — ladies right hand should be at her waist, palm out. Gents right hand rests in hers, as he *leads* her around with his left. Don't *push*, boys. Take four counts to turn the lady.

12. Right and left through. Gent should be a short step ahead of his partner, ready to lead her into the courtesy turn, before she veers off in another direction.

The famous eight "Don'ts" as originated by the Southern California Callers' Pow Wow will not mean much to your beginners at first, but as they see other experienced dancers doing some of the things mentioned in that list they

may wish to emulate them, and for that reason the list is included here, for use at the caller's discretion.

1. Do you jerk and jump on your allemande left? Just a smooth "floating" turn with your corner holds far less risk and saves the liniment for more necessary injuries.

2. Do you hold the left hand of your right hand lady all during the half-sashay and full sashay in the allemande "A"? Hanging was outlawed decades ago — release joined hands at the start of the half-sashay and travel alone.

3. Do you always box the gnat or try a dish-rag loop on the double turnbacks from a grand right and left? It's O.K. if the caller asks for such acrobatics. Otherwise, a simple hand swing is the ticket.

4. Do you jerk arms while balancing, or box the gnat and flea while turning in the "Alamo" style allemande? If the caller wants some boxing of the gnat and flea, he'll call it that way. Jerks are only for jerks anytime or anywhere in square dancing. Hand swings and smooth balancing make for a highly satisfactory "Alamo".

5. Do you twirl your partner into an allemande left or a ladies chain? It sure slows up the team and messes up the flow of the dance.

6. Do you twirl each lady as she comes to you on a grand right and left? If so, you're just a big, ol' "show-off" and certain to rate as a pest with the fair sex — but quickly!

7. Do you "back-lash" your lady into a swing at the end of a promenade? This is a pet peeve with many really good dancers because it looks like heck, takes up too much time and often results in an uncomfortable or embarrassing situation.

8. Do you turn your lady into a whirling dervish by twirling her constantly during a promenade? Someone once said that a lady had just so many twirls in her system. Do you want to make her run short before her time?

### Accent the Positive

Again accent the positive — stress, early and often the three C's, Courtesy, Consideration, Comfort, and we'll have lots of happy, enthusiastic dancers for long times to come.

While this concludes this particular article, there's much to be said on the subject of teaching techniques. Maybe you'd like to ask questions of these authors or others who have written for *Sets in Order*. Send in your questions and we'll try to pick leaders who will give you a good answer. We can make this a regular feature if you want it. — The Editor.



# ASILOMAR

## Your Invitation To A WINTER INSTITUTE



WHILE a great many of us reserve the three summer months as "vacation time" there are hundreds of people across the country to whom summer is the busiest time of the year and who, if they are to get any holidays at all, must look toward the winter months for their freedom from office, farm, ranch, and factory. When the rest of the country is shoveling its way out of snowdrifts, folks who live on the Monterey Peninsula along the Pacific shore find this to be one of the most pleasant times of all. Mild weather with temperatures in the 60s and low 70s, clear days and less fog than at any other time of the year, all serve to set the scene for an ideal vacation paradise.

Asilomar, located in this wonder spot, beckons the square dancer from all parts of the United States and Canada, where from February 17th thru 22nd, 1957, Sets In Order will conduct its second Winter Square Dance Institute.

The staff comprised of the MANNING SMITHS from College Station, Texas; BRUCE AND SHIRLEY JOHNSON from Santa Barbara; LEE AND MARY HELSEL of Sacramento, California; and BOB OSGOOD, JAY OREM and RUTHIE PAUL from Sets in Order, add to the promise that this will be a week any square dancer will long remember and treasure among his hoe-down memories.

Programs aimed at the square dancer with approximately a year and a half average dancing experience, the round dancer, the caller, the club enthusiast are all worked into the busy week.

You'll enjoy Asilomar. Be sure and ask for your application and insure your place in this wonderful week.

**Remember: What — The Second Annual Winter Institute**

**Where — Asilomar — On the Monterey Peninsula in California**

**When — February 17 thru 22, 1957**

Apply today. You'll be glad you did.

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### IN MEMORIAM

The ranks of square dancers have been saddened by the passing of several of their number during the past weeks. We dedicate this column to them.

LORILL HAYNES, wife of Ross Haynes, caller-teacher in Edmonton, Alberta, Canada — Sept. 22.

BERNIE WARD, caller in Fresno, Calif. — Oct. 21.

DORA CRYSTAL, square dancer, North Hollywood, Calif. — Oct. 30.

BILL KUHN, past-president Valley of the Sun Assn., Phoenix, Ariz. — Nov. 11.

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# FOLLOW THAT COUPLE

By Ed Gilmore, Yucaipa, Calif.

Forward eight and back with you  
First and third do a right and left thru  
All four ladies right hand star  
Full turn around from where you are  
Pick your partner with an arm around  
Star promenade go 'round the town  
Follow the leader on a brand new route  
Couple one you wheel out  
The rest all follow to a left hand star  
Star promenade the way you are

Still working as couples, Lady #1 lets go of right hand star and #1 Man puts out his left hand to start a new star. Other couples follow in order.

Spread out wide and don't you blunder  
Frontier whirl, the gals turn under

Girls duck under man's raised right arm and ladies right hand star.

Reverse the star with the gals in the middle  
Walk along now to the tune of the fiddle  
Gents turn back on the outside track  
Pass her once and don't be slow  
Meet her again — do-paso  
Corner right and around you go  
Left hand around your pretty little maid  
Pick your corner and promenade.



## THE SILVER SPUR AWARD

Representing the Sets in Order Foundation, Ed Gilmore of Yucaipa, California, made the presentation of the Third Silver Spur Award, presented posthumously in memory of Lawrence Loy, Amherst, Massachusetts. The award was made at the Second Atlantic States Convention held at Mechanics Hall in Boston, Massachusetts, October 13th, 1956. John Kobrock (left), Chairman of the Atlantic States Convention, received the Silver Spur Award for Lawrence Loy's widow, Helen. Ed Gilmore (right) made the presentation.

**Note:** Nominations for deserving recipients of the Silver Spur Award may be forwarded to Sets in Order Foundation, 462 North Robertson Blvd., Los Angeles 48, Calif. The nominations should outline the various reasons why the nominee is felt to be worthy of unusual honor, and as much information should be included as possible. Correspondence cannot be entered into, nor in all probability will the letter be answered. Silver Spur Awards will be made at various times during the year when the occasion seems appropriate.



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# CALLER'S CORNER

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## Report on 1957 Equipment -- #1

TO THE caller who started in during or shortly after World War II, today's advancement in public address systems seems as unbelievable as the advent of the electric light, radio, television and motion pictures seemed to our grandfathers.

Some of the major public address system manufacturing companies over the last couple of years have come out with almost fantastic improvements over the old standard non-variable speed models. Today the systems all but think for the caller, and from the standpoint of the dancer who must hear intelligibly what the caller has to say and must enjoy the music and catch the beat, today's sound system is certainly a tremendous contribution. As it becomes possible during these next few months, Sets in Order will attempt to report on some of the new developments on the 1957 models that will be available to square dancers and callers all over the country.

One of the greatest changes in any of the existing sound systems is to be found in the new Commander, the 1957 model of the Califone. This machine has been developed to meet a substantial demand among square dance callers for a deluxe model of their very popular 24V-7 (now called the "Professional"). In the Commander an entirely new amplifier with separate bass and treble controls has been installed for the phonograph. A separate tone control on the microphone input independently adjusts both treble and bass on the caller's voice, greatly increasing intelligibility and allowing the music to be played more loudly without drowning out the calls.

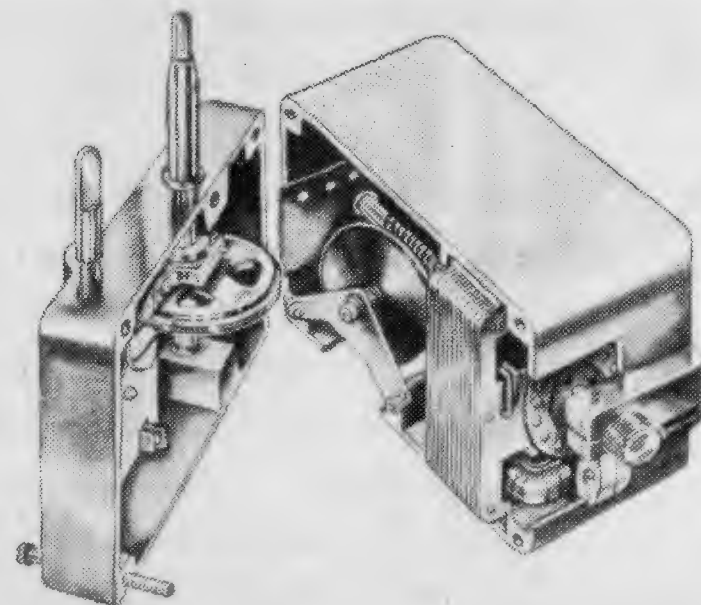
The model Califone we tried was equipped with two new heavy duty speakers. However, this new machine is designed to handle four speakers and an impedance switch which is located on the control panel and is used for matching two or four speakers to the amplifier. You will be pleased to note that this machine is

especially equipped with spring actuated rubber feet which completely eliminate groove jumping due to floor vibration, and yet, because of their composition, will not mar a table or desk top.

Another high light in the Commander is the new continuously variable speed turntable with a range from 16 to 86 RPM and a special Strobeselector control for exact setting of four speeds.

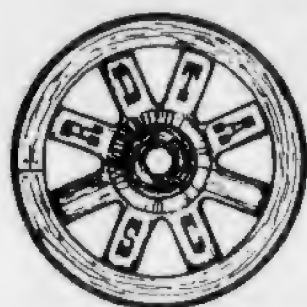
Another much needed and valuable feature eliminates the warm-up period. The new turntable holds exact speed when cold or after hours of continuous use. Califone, which for years has had the special wrist action for pick up arm for greater record life, now includes this advantage with a new rear pivoted arm for ease in lifting and for easier access to the cartridge and needles. A new type cartridge having a greater frequency range for better fidelity is also featured.

As in the past, there's ample room for speaker wire to be coiled at the top of each of the speakers. Each speaker is, in addition, equipped with a handle for easier portability and for quick installation in all types of halls. There are two mike inputs and a host of other new features that will make this machine a valuable addition to the caller's equipment.



Here is the cutaway section of the new Strobeselector turntable included by Califone in their new Commander 40V-7 model. A specially designed four-pole motor and the Center Drive mechanism gives the turntable its speed stability and variable speed range. Belts and pulleys have been eliminated with this motor and drive and maintenance and service have been reportedly reduced to the minimum.





This is the Southern California Round Dance Teachers'  
choice for the Dance of the Month:  
(For General Use by Square Dance Groups)

## HI, NEIGHBOR!

By Louis and Lela Leon, Bakersfield, Calif.

**Record:** RCA Victor 20-6558 — Reminiscing, Chet Atkins.

**Position:** Facing, 2 hand hold, M facing W.

**Footwork:** Opp. footwork, steps described for M.

**Introduction:** After pickup, ct 8 cts; then 2-step together, 2-step away to open dance pos, inside hands joined, facing LOD.

### Measures

#### PART I — "Hi, Neighbor!"

#### 1-2 **Away, 2, 3, Heel; Cross Over, 2, 3, Heel;**

Walk slightly fwd and away from partner in LOD (LRL), face partner, raise L hand in a welcoming gesture ("Hi") leaning slightly back on L ft, touch R heel to floor; still in LOD M crosses diag over to wall in back of W (W in front of M) RLR joining inside hands, face partner and touching L heel to floor gesture "Hi" as described above.

#### 3-4 **Roll Back, 2, 3, Brush; Fwd, 2, 3, Brush;**

Releasing inside hands, M rolls to L in back of W and to COH making 1 full turn (W in front of M and toward wall); join inside hands in LOD, brush R ft; walk fwd RLR, brush L ft.

#### 5-6 **Side, Behind, Side, Brush; Side, Behind, Side, Touch (Face);**

Grapevine: M steps swd L on L to COH (W to wall), step R in back of L, step swd L, brush R; step swd R on R, step L in back of R, step swd, R, touch L by R turning ¼ R to face partner and wall in closed dance pos.

#### 7-8 **Two-Step L, Two-Step R; Twirl, 2, 3, 4;**

Two-step to the M's L in LOD (L close L), two-step to M's R in RLOD (R close R); as M walks fwd, LRLR W twirls R in LOD making 2 full turns in 4 steps (RLRL) under M's raised L and W's R arm, both end in open pos facing LOD.

#### 9-16 Repeat meas 1-8. End in promenade pos.

#### PART II — "Promenader"

#### 1-4 **Two-Step L, Two-Step R; The Lady Around, Two-Step R; Two-Step L, Two-Step R; The Man Around, Two-Step R;**

From a prom pos in LOD and diag to wall, M two-steps: L close L, R close R; without releasing hands W rolls to M's L side, using a R foot lead, stepping R close R, L close L, end facing LOD still in prom pos, but with W on M's L side; repeat 2 two-steps diag fwd to wall as before and without releasing hands M rolls to L of W's L side stepping L close L, R close R, end facing LOD with W on M's R side in prom pos.

#### 5-8 Repeat meas 1-4 above.

#### 9-16 Repeat meas 1-8 Part I. On meas 8 twirl to open pos, inside hands joined.

#### PART III — "Cut and Rock"

#### 1-4 **Walk, 2, Cut/2, 3/—; Walk, 2, Cut/2, 3/—; Walk, 2, Cut/2, 3/—; Roll Back, 2, 3, Touch;**

In open dance pos walk L R, step-cross L over R, step R in place, step L in place (slight rock step); walk R L, step-cross R over L, step L in place, step R in place (slight rock step); walk L R, step-cross L over R, step R in place, step L in place (slight rock step); starting on M's R (W's L) solo roll back in RLOD stepping RLR, touch L by R, ending in facing pos, arms extended, M back to COH;



**5-8 Two-Step Together, Away Change Hands; Cross Over, Two-Step Face;** Repeat cue.

Without releasing hands, L, close, L together; R, close, R away with M transferring W's R hand in his R hand; starting L ft two-step to banjo pos with M changing W's R hand to his L behind his back; starting R ft, M two-steps making  $\frac{1}{2}$  L face turn to end facing partner and COH both hands joined. Repeat as described ending in prom pos facing LOD.

**9-16** Repeat meas 1-8 of Part II.

**17-24** Repeat meas 1 thru 7 of Part I, twirl and bow.

**Ending Note:** M steps to L on L, close R to L, step again L and quick-change heel fwd to wall, taking W's L hand in his R, raise L hand in "Hi" gesture as in meas 2, Part I (W twirls and quick-changes footing to L heel and "Hi").

# KNOTHEADS' JAMBOREE

*By Al Bowman*

The First Annual Knothead Jamboree last Labor Day Week-End at Old Faithful Lodge, Yellowstone National Park, Wyoming, was a tremendous success. The 605 registered dancers came from 106 cities in 19 states, with Montana, Idaho, Wyoming, California and Washington having the largest representation.

Mike Michele, from Phoenix, Ariz., M.C.-ed the entire Jamboree. The 3-day affair included a big Saturday evening dance, a Sunday evening impromptu dance, workshop and clinic plus dancing on Sunday and Monday afternoons. Mike was assisted in demonstrating round dances by Betty Wilson, daughter of the Ray Wilsons of Billings, Montana. At the unscheduled impromptu dance on Sunday evening Knotheads had the special opportunity of hearing visiting Knothead callers from many states.

Many couples became Knotheads by virtue of traveling with a square or more over 100 miles to attend the Jamboree, and they were awarded appropriate badges. Knotheads are, of course, any dancers who will gather up a square and travel more than 100 miles to attend a square dance, following certain regulations.

Six of the Charter Knotheads were at the Jamboree. These were: the Renno Williams', Martin Magnums and Charles Hugos. Back in 1952, Mel Day, Boise, Idaho, was calling a dance in Livingston, Montana, when midway thru the evening there was a commotion at the door. A group of dancers from Idaho burst in and Mel exclaimed, "Folks, here's a bunch of

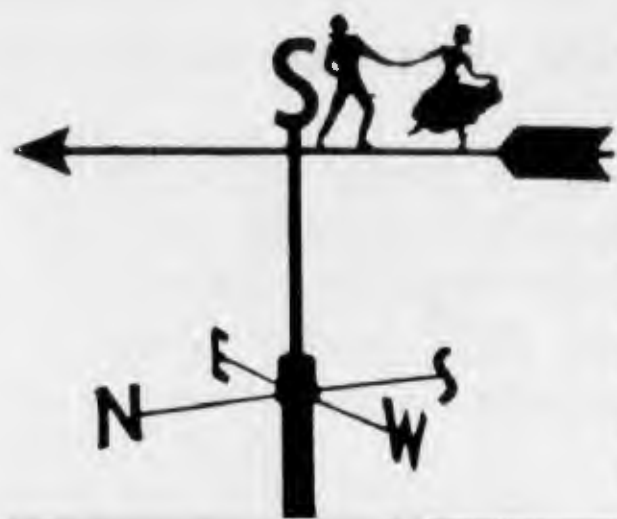
Knotheads from Idaho!" The name stuck and the idea is growing apace. There are Knothead organizations in many states.

At the business meeting Montana's newly-elected Knothead State Chairman, Al Bowman, Gardiner, Montana, was elected Chairman for the Second Annual Knothead Jamboree to be held at Old Faithful Lodge, August 31, September 1 and 2, 1957. Don Cameron is Vice Chairman and others on the committee are Martin Magnum, Ward Myers and Ray Lang.



Part of the crowd of happy Knotheads dancing in the beautifully beamed Old Faithful Lodge.





# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Pennsylvania

Ever hear of a GOSH dance? Well, the Pittsburgh "Y" had one for a fall party. GOSH really stands for the Grand Order of Square Hobos, so you get the pitch. Guests were instructed to wear their oldest clothes or sew patches on their square dance attire — make like a hobo, in other words. Chief Hobo was Edna Keogh; the caller was Ed Kitchen and the orchestra, Larry Peeler's Arkansas Travelers.

## Ohio

One of the oldest clubs in Columbus is the Do-Si-Do Club founded in May, 1949, by four couples. It started with a closed membership of 66 couples and after 5 years turned to "western" square-ing with Gus Heisman of Cincinnati as caller. One factor in keeping up club interest is said to be the practice sessions for old and new members, under the guidance of Bill Burnside from Lancaster. The club dances once monthly at the Seneca Hotel on 4th Fridays, September thru May (excluding December). Visitors are cordially invited to contact the club secretary, Dick Poole, at HUDson 8-5292.

## Wyoming

Nor snow, nor hail, nor blizzard will keep the square dancer from his fun. Not all of them, anyway. This was proven on Nov. 2-3 during the 7th Annual Western Square Dance Festival on the campus of the University of Wyoming in Laramie. The first blizzard of the season picked this particular time to sock down upon the Festival but still the dancers came, decimated in ranks to some extent, perhaps, but those who came were full of enthusiasm. A sorely missed personality was Johnny LeClair, who just could not make it from Burris. Still and all it was a whingding, with Chuck (Bugs Bunny) Jones doing one of his top-notch M.C.-ing jobs. Music was by Bob Swerer and the Sons of the Rockies. Leonard and Virginia Zuerlein came up from Downey, California, to instruct the round dances.

## Georgia

On November 24 another bright note on the southerners' dance schedule was the Southeastern Festival at the University of Georgia Gym in Atlanta. This event, a First, was sponsored by the new Georgia Federation of Square Dancers. We'd like to hear more about what these folks are doing.

## Arkansas

The Arkie Stars Square Dance Club of Little Rock sponsored the annual Jamboree on Nov. 10 at Willow Springs near Little Rock. There was a P.M. clinic, followed by the evening dance at 8 P.M. Hank Ayers and his band supplied the music and several out-of-state callers were featured.

## Iowa

The ballroom of the Jackson Hotel in Sioux City was transformed into the Gold Bar Room of the Imperial Hotel at Cripple Creek, Colo., for the annual dinner-dance of the Allemande Leftover Club (what a wonderful club-name!). Theme was "Gold Camps of the Early Mining Days" and round tables covered with red and white checked tablecloths were centered with kerosene lamps, miniature covered wagons and "gold" nuggets to complete the western motif. Entertainment featured old time fiddling by Leo Hansen, and a meller-drama with pure heroine, brave hero and dire villain (who held a mortgage on the club!). This effort was directed by the Ray Ryes. Dr. Don Rubel was the inevitable bar-room pianist. Callers for the square dance were Ray Rye, Herschel Bright and Jay Stevenson. In charge of the evening's lively arrangements were Mrs. Anne Parkhill and Mrs. Dolores Lind.

A new club in Fort Madison is the Sashay 8 with a membership of 60 couples. One of their first events was a Hallowe'en dance and they will dance 2nd and 4th Wednesdays in the Eagles Hall. Officers are Bill Maize, Dick Snively, Paul Wright and Lorraine Worden. George Rosado is the club caller.



## Missouri

The Frisco Squares of Springfield opened their season with a dance featuring four callers; Ernie and Shirley Boucher (these husband-wife teams seem to be gathering momentum!), Cleo Griffis and Buford Mabry. Pie and coffee ended up the evening. Bill Shilling came over from Norfolk to call for this club on Nov. 17 at the Frisco Building.

Square dancers get pretty electrified sometimes but not quite to the extent of the Do-Si-Ding Club, also of Springfield. Lightning struck their dance building one hour after the last dancer had left, burning up most of the equipment and records and damaging the building, which is owned by caller L. D. Keller. The club is recessing until the damage is repaired.

The Callers' Assn. of Greater Kansas City held its Annual Fall Festival on Nov. 24. A P.M. workshop was conducted at the New Elk's Hall; the evening dance was held at Municipal Auditorium. In addition to the four guest callers, 24 members of the Callers' Assn. were slated to call to music furnished by the Blue Ridge Boys.

## Arizona

Start marking your calendars for the Arizona Festivals which will take place after the first of the year. On January 18-19, Tucson Community Square Dance Council will present the 9th Annual Southern Arizona Festival. The featured caller will be Red Warrick from Kilgore, Texas; the two bands will be Schroeder's Playboys and the Arizona Ranch Hands; and activities will take place at the University of Arizona Campus and the National Guard Armory in Tucson. There will be a Get-Acquainted Dance on Friday night; on Saturday morning a breakfast and dance will be followed by a P.M. Warm-Up Dance. At night is the Feature Festival Dance and After Party. They say, "Spectate or Participate". For info write Clem Marcocoe, 3451 E. Cody Ave., Tucson 12, or call him at EA 5-5418.

Then, hard on the heels of Tucson's festivities is the 10th Annual Phoenix Festival in that bustling city on Feb. 22-23. The folks there are rejoicing in the fact that they have a large new Coliseum in which to have the dance. Its capacity is 300 squares; 5,000 spectators; and they tell us that the Sound is Good! We will pass along more news on this as plans develop.

## Mississippi

Southern square dancers were looking forward to the second annual Harvest Hoedown of the Amory Dancers in Amory, on November 17. There was P.M. dancing and a get-acquainted party at 2 P.M., where guest callers were featured. Jim Brower was imported from Texas to call the evening dance, after which there was a Midnight Breakfast.

## Illinois

Country Cousins of Plainfield had their Fall Roundup at the Wheatland Square Dance Center, dancing to the calls of John and Frances Schmidt. Current club prez is Ray Pammler of Downer's Grove and the club meets on 2nd and 4th Fridays, with the Schmidts calling the first dance, Bill Johnson the second.

At press time no news from the International Festival held for the first time this year at the Conrad Hilton Hotel in Chicago. We will hope to tell you all about it next month.

## Utah

Utah's 5th Annual State Festival took place on Oct. 5-6 with the Ogden clubs doing the honors. Each year this gathering of square dancers has resulted in quite a contribution to the Utah Society for Crippled children and this year the amount was \$800.00. The Get-Acquainted Dance on Friday evening was held at Wasatch School Auditorium. At noon on Saturday a luncheon was held in the Ben Lomond Hotel Ballroom. Decorations on the tables included miniature wagon wheels, old-fashioned candle holders and dancing couple cut-outs. Smaller cut-outs made individual place cards. The ladies were given ceramic square dance pendants as favors.

A surprise guest at the luncheon was a be-whiskered "Joe Seedo" (with appropriate apologies to Sets in Order), wearing badges of square dance clubs from everywhere. He turned out to be Dave Williams and demonstrated a few of his specialties like "Red Hot Allemande". Music was furnished by Bunky and Bertha, clear from the Cow Counties of California. Later there was a workshop and then the big Jamboree at night in the White City Ballroom. Johnny Le Clair from Burris, Wyo., was the M.C. and featured caller. As always, he brought down the house. Seven states were represented at this dance.



# The SQUARE OF THE MONTH

**O**NE of those genial, e-easy callers with a host of friends is Cliff Roe of the Cow Counties area in Southern California. He first started square dancing in 1948 at a class in a local school. He wasn't too unwilling when his wife, Evy, suggested it, as altho' he was doing some bowling and fishing, he was glad to find an activity the two could enjoy together.

Soon Cliff found himself humming calls around the house. He didn't have enough nerve to try calling to a square until he found out there was a shortage of callers in his area and his contribution might be welcomed. Then he and Evy got a group of friends together and he learned to call as he taught them to dance.

Cliff took up calling seriously in 1949 and has been active ever since. He's especially interested in the teaching phase and has always had a class or two every season. He works with the Southern California Callers' Assn. and the Cow Counties Callers' Assn. He has just finished a term as Chairman of the latter group, and is working as a staff caller with the College of Square Dance Knowledge in San Gabriel.

For the past 7 years Cliff has been the regular caller for the Foot & Fiddle Club of La Verne and for 3 years at the Gals and Beaus of Pomona. He is the author of two popular singing calls, "Shiek of Araby" and, "Nobody's Business".

By day Cliff is an engineer in Fullerton. He and Evy have two children, Alice May, 19, and Dick, 17. He plays "at" several musical instruments and likes to sit in with any available band and strum his banjo once in awhile.



Photo by Tad

CLIFF ROE  
Duarte, California

## TRAIL OF THE LONESOME PINE

By Don Armstrong, New Port Richey, Fla.

Windsor No. 7145, Instrumental

Opener, Break, and Closer:

**Well, you walk around your corner, then you bow to your own**

**Join your hands and circle left you roam**

**Allemande left that corner lady, then you weave that ring**

**Weave it around 'til you meet her again**

**Do sa do, then you take her and swing**

**Yes, you swing, promenade her and sing:**

**In the Blue Ridge Mountains of Virginia**

**On the Trail of the Lonesome Pine.**

Figure:

**Two head gents take your corners to the middle and back**

**Same old four circle left around the track**

**Left hand star, go back home, right hand swing with your own**

**Left hand swing your corner and you go back home**

**Do sa do, then your corner you'll swing**

**Yes, you swing, promenade her and sing:**

**In the Blue Ridge Mountains of Virginia**

**On the Trail of the Lonesome Pine.**

Repeat figure with head gents; use break; repeat figure twice with side gents; end with break.





# THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

DECEMBER, 1956

## GO MAN

By Jerry Helt, Cincinnati, Ohio

Four ladies chain three quarters round  
Turn 'em boys as they come around  
First couple forward come back with me  
Separate to lines of three  
Third couple bow and swing  
Go down the center and divide the ring  
Around two, to lines of four  
Forward up and back once more  
Center four pass thru and turn alone  
Forward eight and then pass thru  
Turn to the left single file  
Left hand star and spin it awhile  
Gals step out and take a backtrack  
Go all the way around  
Meet Mother, go right and left grand.

## DOWN YONDER

As Called by Joe Lewis

Figure:

Allemande left Magnolia, turn your own like  
a wheel  
Promenade go single file, you head for Mobile  
Gents turn back on the outside track and slide  
right in you know  
Slide right out and turn your corner with a  
right elbow  
Partner now you're gonna see saw 'round  
Hang on tight on the frozen ground  
Tamp your foot on the Delta mud with a one,  
two, three, four  
Do Ci Do in the Mountain style, the ladies  
move on  
Gents promenade the inside, it's twice around  
you go  
Left hand swing your corner maid and all  
promenade  
Way down yonder to Old New Orleans.  
Break:  
Allemande left Magnolia, Allemande right  
with Jane  
Allemande left Magnolia and you go right down  
the lane  
With a right and left to a left hand swing  
And the ladies chain you know  
Turn 'em around and chain right back, let's do  
a Do pas o  
It's a dough and a dough and a little more dough  
Chicken in the bread pan kickin' out dough  
Meet your gal like an allemande thar  
Back 'em up tight in a right hand star  
Shoot that star and find your maid and swing  
like a wheel  
Gals promenade the outside, gents you cool  
your heels  
Find your honey baby and all promenade  
Way down yonder to New Orleans.

## HALF BREED

By Van VanderWalker, San Diego, Calif.

First and third swing your hon  
Go up to the center and back on the run  
Pass on thru for a "two and a one"  
That's gents around two and the girls around one  
Stand four in line, we've just begun  
Forward eight and back with you  
\*Forward again for a "half breed thru"  
Two turn a girl and two just whirl  
Forward eight and back like that  
With the opposite, box the gnat  
Go to the left with a left allemande  
Partner right, go right and left grand.

Repeat pattern for head couples, reversing the  
"two and one"—girls around two, gents around  
one, then do both patterns for side couples.

\* Half breed thru — done by two couples facing  
each other, where one gent has a girl on his  
right and the other gent has a girl on his left.  
Both couples go forward, take right hand of  
opposite (man with man and girl with girl) and  
pass thru. The man with the lady on his right,  
finishes with a courtesy turn, while the other  
couple turns individually. At the end of the  
figure, both couples are in normal position,  
girl on man's right.

## ENDS DUCK OUT

By Luke Raley, San Leandro, Calif.

First and third balance and swing  
Round and round with the pretty little thing  
Go down the center with a right and left thru  
Turn 'em boys and pass thru  
Split the ring go round just two  
And four in line you stand  
Forward eight and eight back out  
Arch in the middle and the ends duck out  
Ends do dishrag turn after ducking out then  
face set.  
Center four circle up four  
Go all the way round and pass thru  
Split that couple go round just one  
And four in line you stand  
Forward eight and eight back out  
Arch in the middle and the ends duck out  
Center four circle up four  
Go all the way round and pass thru  
Split that couple go round one  
And four in line you stand  
Forward eight and back with you  
Forward again and pass thru  
Arch in the middle and the ends duck in  
Circle up four and gone again  
Whirlaway with a half sashay  
Star by the right in the same old way  
Find your corner do a left allemande  
Right to your partner, right and left grand.  
Original Partner.



## SPINNING SPURS MIXER

By Blanche Bemus, San Rafael, Calif.

First and third bow and swing  
Up to the center and back again  
Up to the center, the opposite swing  
Turn to the side with a right and left thru  
Centers arch and the heads pass thru  
Now you're doing a Suzie Que  
Opposite right, partners left  
Opposite right, partners left like an  
    allemande thar  
Two gents in the center with a right hand star  
Shoot that star when you get home  
Right to the corner for a wrong way thar  
Back up boys in a left hand star  
Shoot that star to a left allemande  
Partners right, right and left grand.  
Repeat for head couples, then twice for sides.

## FORWARD UP EIGHT

By Paul Brading, Indianapolis, Ind.

Here is an original. It is a little different—I use it for special occasions when I want to make an announcement that I want them to be sure and hear or perhaps to thank the band or get 'em headed in the right direction for food. There are several things it can be used for.

**No. 1 balance and swing, promenade the outside ring**

It's all the way around and out to the right  
Split that couple go 'round one, it's 4 in line  
Forward up 4 and back with you

**No. 4 balance and swing—down the middle split the ring**

Split that line go 'round two, it's 6 in line  
Forward up 6 and back with you

**No. 3 balance and swing and go to the left**  
Split that line go around 3, it's 8 in line  
Forward 8 and back with you

Now stand right there 'cause you're not through.  
\*See Below

Ends turn in and circle up eight (ends join hands)  
**2 ladies roll half sashay—circle 8 same ole way**  
Only ladies with gent on her left roll half sashay.

**2 ladies roll half sashay—circle 8 same ole way**  
**3 ladies roll half sashay—circle left 'round that ring**

Break the ring with a corner swing  
Put 'er on your right and circle left

Now 4 ladies chain—it's chain 'em over

Chain 'em back, chain 'em back in same ole track  
Prompt 1 and 3.

**1 and 3 go forward and back**

**1 and 3 the ladies chain**

**2 and 4 cross trail through**

**It's corners all Left Allemande, etc.**

\*Here you can stop with 'em 8 in line and do whatever you like, then continue the dance as shown. Of course, as it is written they are facing to the Caller's left. To face 'em toward the Caller start with No. 2 out to the right, then No. 1 down the middle and No. 4 out to the left, etc. Whatever couple is used to start—that lady and

the opposite one chain—the other 2 cross trail, this gets original partner back and couples in proper sequence. Sometimes I will reverse the couples that chain and cross trail, of course, this puts everyone with opposite, then call Allemande L. and Allemande Thar—shoot the star—grand right and left, etc.

## TRAIL IN

By Jack Logan, Castro Valley, Calif.

First and third bow and swing  
Go forward up and back to the ring  
Forward again and pass thru  
Split the ring, go around two  
Hook on the ends and make a line  
Forward eight and back in time  
Forward again and pass thru  
Arch in the middle, the ends trail thru  
Circle up four in the center of the floor  
A full turn around and trail thru  
Split the outside, around one  
Forward eight and back with you  
Forward again and pass thru  
Arch in the middle and the ends turn in  
Dive to the middle and circle up four  
A full turn around in the center of the floor  
A full turn around and trail thru  
Split the outside, around one  
Forward eight and back you go  
Right end high, left end low  
Spin 'em across — go left allemande  
And here we go in a right and left grand.

## JILTED

By Frank Frankeberger, Los Angeles, Calif.

As Called by Harley Smith

Head couples forward and back to the ring  
Head ladies chain across the ring  
Side two couples half sashay  
First old couple swing and sway  
Then promenade just half the ring  
Just half the ring, that's what you do  
Stand behind the opposite two  
Forward four and back you get  
Forward again, cross the set  
Lead couple right, next couple left  
Behind the sides you stand  
Forward eight and back with you  
Forward again — double pass thru  
Lead couple right, next couple left  
Make two lines at the heads of the set  
Forward eight and back you go  
Right gent high, left gent low  
Spin them across and let them go  
\*Four ladies forward and back with you  
Pass thru for a one and a two  
Head ladies around one (gent)  
Side ladies around two  
Allemande left, etc.

\*Or alternate endings for intermediates:

Head two ladies forward and back — original head ladies. Side two ladies forward and back — original side ladies.

**All four ladies pass thru**  
**Heads around one and sides around two**  
**Allemande left, etc.**



### SINGLE HINGE

By Frank Tyrrel, Castro Valley, Calif.

First and third you bow and swing  
Head ladies chain across the ring  
Turn 'em around, go forward and back  
Forward again and box the gnat  
Star by the right but not too far  
Around your corner on the outside track  
Crowd right in to a line of four  
Forward eight and back with you  
Forward again and pass thru  
Centers turn out like a hinge on a gate  
And you form new lines of four  
Forward eight and eight fall back  
Forward again and box the gnat  
With the lady on your left, do a left allemande  
Partner right and a right and left grand.

### CROSSROADS

By Jim York, Mill Valley, California

First couple only, bow and swing  
Go down the middle and split the ring  
Go round just one to a four in line  
Forward and back you're doing fine  
Pass thru, break in the middle (as couples)  
Couple around one to a line of four  
Forward eight and back with you  
Centers arch, ends duck thru  
Go round just one then half sashay the girl  
you meet  
Active couples only 1/2 sashay.  
Right and left thru across the street  
Turn 'em boys and pass thru  
Split the ring go round just one  
Stand four in line we'll have some fun  
Go forward and back and hear me shout  
Arch in the middle and the ends turn out  
Go round just one then box the gnat  
To a left allemande and a right and left grand.

### FLEMING'S FOLLY

First and third bow and swing  
Lead on out to the right of the ring  
Circle half and don't you blunder  
Inside arch, the outside under  
Star by the right and go like thunder  
To your corners all for an Arky thar  
Heads back up in a right hand star  
Shoot that star with a full turn around  
Same couples star three-quarters round  
Turn that one with a left hand round (same sex)  
Same couples star across you go  
Turn that one with a left elbow  
Same couples star three-quarters go  
Meet that gal with a do paso  
It's her by the left and your corners right  
Her by the left a full turn around  
To the right hand lady with a right allemande  
Go the wrong way round with a left, right grand  
It's left and right on a heel and toe  
Gonna meet that gal with a do paso  
Her by the left a full turn around  
Corner lady with a right hand round  
Partner left for an allemande thar  
The gents back up in a right hand star  
Shoot that star to a right and left grand  
Partner.

### RIGHT AND LEFT EIGHTER

By Bill Owen, Woodacre, California

First and third forward and back  
Cross trail, across the track  
Around one — pass thru (and split opposites)  
Separate, around one — cross trail thru  
Around one don't be late  
Sides pass thru — a right and left eight  
Right and left along the line  
Keep on going you're doing fine  
Right and left over and right and left back  
Right and left on the longer track  
Keep on going with the right and left eight  
Heads dive thru when you get straight  
Circle four, here's what you do  
Once around, pass thru  
Around one, then cross trail  
Left allemande, partners all right and left grand.

### SHANTY TOWN SWING

By Bob and Ruth Brainard, Cedar Rapids, Iowa.

**Record:** Epic 9168.

**Music:** Shanty in Old Shanty Town.

**Position:** M facing LOD, W facing RLOD, R hands joined.

**Footwork:** Opposite, directions for man.

- 1 **Side, Close, Side, Point;**  
Toward COH (L, R, L, Point).
  - 2 **Side, Close, Side, Point;**  
Toward wall (R, L, R, Point).
  - 3 **Twirl, 2, 3, Point;**  
W does R face twirl under partner's R arm, M marks time moving slightly toward COH (L, R, L, Point).
  - 4 **Back, 2, 3, Point;**  
W does L face twirl under partner's R arm ending in beginning pos. Man marks time moving slightly toward wall to end facing partner and LOD (R, L, R, Point).
  - 5 **Roll, 2, 3, Point;**  
Partners roll past each other (right sides) each executing a 1/2 L face turn and changing places (L, R, L, Point).
  - 6 **Box, 2, 3, Point;**  
Box the gnat (R, L, R, Point).
  - 7 **Wrap, 2, 3, Point;**  
Retaining R hand hold, partners move past each other (R sides) to end facing almost RLOD with M's arm around partner's waist in wrap-up fashion (L, R, L, Point).
  - 8 **Unwrap, 2, 3, Point;**  
W rolls out R face (L, R, L, Point). M turns R face (R, L, R, Point) to face LOD.
  - 9-12 Repeat meas 5-8.
  - 13 **Side, Close, Side, Point;**  
Toward COH.
  - 14 **Side, Close, Side, Point;**  
Toward wall.
  - 15-16 **Two-Step; Two-Step;**  
Closed pos, two turning two-steps to end in pos to begin dance.
- Break:** 1-2. Repeat meas 1-8.  
Repeat from beginning.
- Note:** To use this dance as a mixer, do dance 1 thru 6, then both M and L move forward in 2 two-steps to new partner.



## URGENT — FOR CALLERS & DANCERS

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### ALLEGHENY MOON WALTZ

By "Jo" Keller of Elmhurst, Ill., and  
Gerry Twinn of Chicago, Ill.

**Music:** Allegheny Moon, Decca Record #9-30022.

**Footwork:** Steps described are for the M—W does counterpart unless otherwise indicated.

**Introduction:** Four meas—both facing LOD, inside hands joined, wait first two meas. Bal away on meas 3, maneuver on meas 4 into semi-closed pos facing LOD.

**Measures** DANCE

- 1 Step, Lift, Hold;**  
Step fwd in LOD on L (ct 1), swing R fwd and hold (cts 2, 3);
- 2 Step, Lift, Hold;**  
Step fwd in LOD on R (ct 1), swing L fwd and hold (cts 2, 3);
- 3 Twirl, 2, 3;**  
M walk fwd L, R, L (cts 1, 2, 3); as W twirls R face under own R and M's L arm W stepping R, L, R;
- 4 Step, Touch, Hold;**  
In LOD M step fwd R (ct 1), touch L to R (cts 2, 3); W step L maneuvering to face M, touch R to L; retain hand hold (M's L and W's R).
- 5 Cross, Step, Step;**  
Open scissors, prog slightly diag twd wall, M facing LOD, W facing PLOD. M cross L in front of R (ct 1), step R to R side (twd wall) (ct 2), close L to R (ct 3); W cross R in front of L (ct 1), step L to L side (twd wall) (ct 2), close R to L (ct 3);
- 6 Cross, Step, Step;**  
Continuing open scissors, release M's L and W's R hands and join M's R and W's L hands. Moving slightly diag twd COH.  
M cross R in front of L, step L to L side (twd COH), close R to L; W cross L in front of R, step R to R side (twd COH), close L to R;
- 7 Cross, Step, Step;**  
Continuing open scissors, release M's R and W's L hands and join M's L and W's R hands. Moving slightly diag twd wall.  
Same as meas 5. Release M's L and W's R hands and join M's R and W's L hands.
- 8 W Twirl — M Walk Around;**  
As W twirls L face 1/2 time under her own L and M's R arm, stepping L, R, L (cts 1, 2, 3); M walks on inside of circle stepping R, L, R around W, maneuvering to face W, ending with M's back to LOD, W facing LOD. Assume closed position.
- 9 Waltz, 2, 3;**  
M starting bwd twd LOD on L, do 1/2 turn R face bwd waltz;
- 10 Waltz, 2, 3;**  
Continue with another 1/2 R face waltz turn;

### 11 Waltz, 2, 3;

Continue with another 1/2 R face waltz turn;

### 12 Twirl to Skater's Position;

As M steps fwd R, L, R (cts 1, 2, 3); W twirls R face under her own R and M's L hand stepping L, R, L to skater's pos; ending both facing LOD, M's L hand holding W's L hand across M's chest, M's R hand at W's waist holding W's R hand.

### 13 Step, Touch, Hold;

M step fwd in LOD on L (ct 1), touch R to L (cts 2, 3);

### 14 Step, Touch, Hold;

M step fwd in LOD on R (ct 1), touch L to R (cts 2, 3);

### 15 Wheel, 2, 3;

Partners wheel together CCW (turning L twds COH) (cts 1, 2, 3); on ct 3 both face RLOD.

### 16 Wheel, 2, 3;

Continue wheel ending facing LOD (cts 1, 2, 3) and assume semi-closed pos to start again.

Note: Dance is done four times. At end of last time omit meas 16 and substitute the following: W cross under her own L and M's L arm stepping bwd XLOD L, R, L, end facing COH, change hands and bow; as M steps in place facing wall nods acknowledgment.

### CLOVERLEAF

By Virginia Johnson, San Lorenzo, Calif.

**First and third bow and swing**  
**Promenade half the outside ring**  
**Do a right and left thru across the floor**  
**Heads to the middle and circle four**  
**One full turn in the middle you march**  
**California twirl then make an arch (facing out)**  
**Sides divide and you duck right thru**  
**Circle in the middle, here's what you do**  
**One full turn in the middle you march**  
**California twirl then make an arch**  
**Heads divide and duck right thru**  
**Box the gnat with the opposite two**  
**Right and left back let's have a little fun**  
**Separate go around just one**  
**Forward eight and back to the world**  
**The center four California twirl**  
**With the ends of the line, do a left allemande**  
**Gents go right, a right and left grand.**

### GRAND TRAIL

By Jim York, Mill Valley, California

**First and third bow and swing**  
**Chain your gals to the right of the ring**  
**New head ladies chain across**  
**Turn 'em boys, don't get lost**  
**First and third right and left thru**  
**Turn back, go Susie Q**  
**Opposite lady right hand round**  
**Partner left as you come down**  
**Opposite lady right hand round**  
**Partner left don't be slow**  
**Around the opposite do sa do**  
**All four couples half sashay**  
**Heads go forward and back that way**  
**First and third cross trail thru**  
**To right and left grand.**



## CANADIAN CAPERS

*Alberta . . .* Bill Savage of Lethbridge sends us a heart-warming story of another evidence of square dancers' kindness. Bill is a publicity man for the Southern Alberta Square Dance Assn., and was very much in on all the planning for this particular event, a square dance to raise money for a special bus to transport wheelchair patients.

The Callow Coach is a bus similar to a Greyhound bus. It has large doors at the back so that wheelchairs can be wheeled right into the bus. There are no seats inside, but the chairs are wheeled into place and fastened to the floor. The unit is equipped with radio, P.A. system, sanitary facilities, first aid equipment, and a trained nurse accompanies it.

The units are expensive to purchase and maintain, so the idea for the dance was certainly well-taken. A TV set was given for a door prize that evening, and when all expenses were paid, the association had cleared \$916.00. The check was presented by Bill Savage to Mr. Mel Fengstad, president of the Provincial Handicap Society, over station CJLH-TV.

*Ontario . . .* The Ottawa Valley Square Dance Assn. is quite active in that area and has interesting plans for the future. Some of the member clubs include the Chuck Wagons, Circle Eighters, Dip and Dive, Fisher Park Pairs and Squares, Whirlaways (there is going to *have* to be an International Whirlaway Clubs' Convention!), Circle Eight (and Circle Eight, too!), Parkway Squares. These clubs started their fall season with renewed vigor and enthusiasm.

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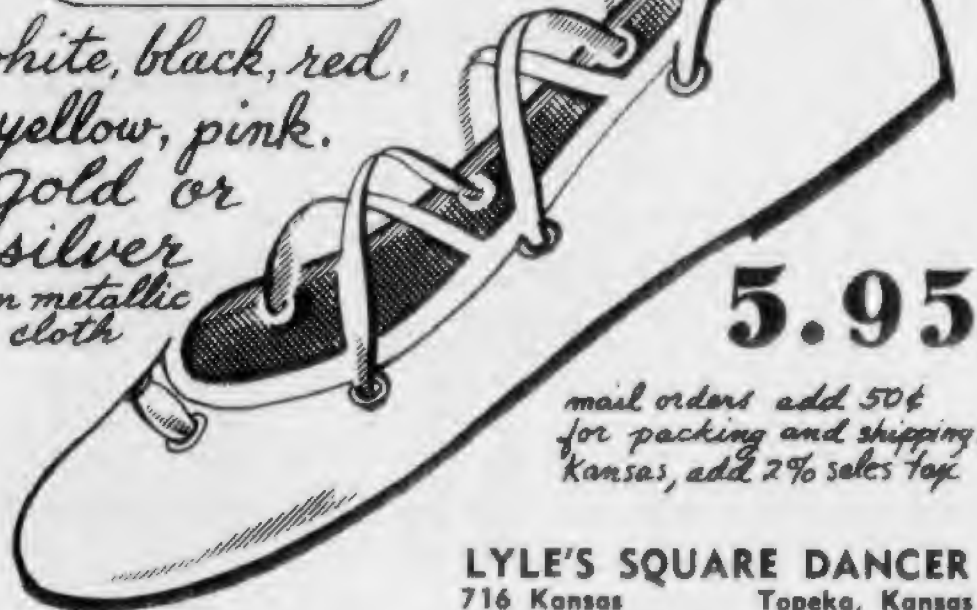


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## SQUARE DANCE PROMOTION IDEA

Mrs. W. E. Sutterlin of Evergreen Park, Illinois, shares a workable idea proven out in her area at the Evergreen Shopping Plaza, a new and modern shopping center.

Starting early in May, a series of free square dances was held every Thursday in the lower level parking area of the shopping center, from 8:30 to 10:30 P.M. Each time there were one or two guest callers and one demonstration set. The program was so popular with the dancers as well as with the spectators that it was continued thru September of that year — 19 weeks in all. During this time about 2200 dancers, 12,000 spectators, and 35 guest callers, appeared, representing 15 different localities.

There were 15 demonstration sets, ranging in age from a baby set (3 to 5 years old), thru pre-teen, teens, and adults. Various local dances were announced, newcomers were signed for classes, and tickets were sold to the International Square Dance Festival, which was months away. Copies of the local "Square Dance News Sheets" were also passed out and any and all questions regarding square dancing were answered.

Certainly a lot of people were "exposed" to square dancing with the large audiences. Most of the spectators as well as dancers stayed to the end of each program, a good "measuring stick" as to its success. Mrs. Sutterlin acted as Hostess Caller and M.C. for this "Community Hoedown", as it was called.

Other organizations might take an inspiration from this successful accomplishment and be interested in helping such a promotion for square dancing.



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calls these two razzle-dazzle numbers and, when Bruce calls a dance, man - it's **been** called! The SUNDOWNERS BAND tosses in some crackin' good music and our hi-fi recording methods make the caller and music come alive.

**RUTH STILLION** (one in a million) stewed up the dance for "Object Of Your Affections" and its smooth, surprise-packed movements are pure dancing delight. The shuffling rhythm starts to tickle as it enters the aural canals (ears, to you) and explodes into a savage beat as it exits from the pedal phalanges (toes, to you).

The whapper-upper of the dance to "Be A Hero" prefers to remain unknown, being short on life insurance and mindful of the wrath of aroused square dancers.

C'mon on, be a sport - *try these!*

#7454, 78 r.p.m., with calls by Bruce Johnson

#7154, 78 r.p.m., instrumental - for carefree callers

**P. S.** Last month's release, "BASIN STREET BLUES" is creating more excitement than the election. You're not to be considered normal if you haven't tried it.

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**Windsor Records**  
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# All Europe Square Dances at 2nd Annual ROUNDUP IN GERMANY

**T**HE Second Annual Round-Up of American Square Dancers in Europe was held at Ramstein Air Base, Germany (home of the Twelfth Air Force) over the Labor Day week-end, Sept. 1-3. It was attended by 300 square dancers from every corner of Europe. The 3-day event hit an all-time high for this area and many dancers drove hundreds of miles under adverse weather conditions to attend this annual affair. This year the Round-Up was sponsored by the Boots and Ruffles Square Dance Club of Ramstein, Germany. Cal Golden, the "Kid from Arkansas" traveled from England to act as M.C., and Round Dance Clinics were conducted by Nick and Evelyn Carter stationed in Erding, Germany. The success of the event exceeded all expectations.

The idea to form a European Association of American Square Dance Clubs was conceived by Lt. Colonel Harold Dean and Colonel E. H. Van Dervort, both of Frankfurt, Germany, early in 1955, and the formation of the organization took place at Bad Wildengen, Germany, over Labor Day, 1955, during Europe's first Round-Up.

After two days of dancing at that time the idea of the association was presented to the group and immediately accepted. The first Round-Up was so successful that fall and spring affairs were held at Heidelberg and Wiesbaden respectively. Members of the European Association held their annual meeting at Ramstein

Air Base following the Second Annual Round-Up at Ramstein and elected officers for the coming year. These are: Mr. William Brockett, President; Capt. Fred W. Staeben, Veep; Mrs. Loretta Fafard, Secretary; and Technical Sergeant Jere Regan, Treasurer.

Regular membership in the Association is open to all organized square dance clubs throughout Europe and individual square dancers may become associate members. The association maintains records of all square dancers in Europe, assists member clubs in maintaining sound organization, assists those individuals or groups desiring to establish local clubs, and disseminates a newsletter to all members every month. American Square Dancing is in Europe to stay!

Introducing members of the Boots and Ruffles Club of Ramstein, Germany, sponsors of Second Annual Roundup



**TWO SURE FIRE ORIGINALS BY MIKE MICHELE — INTRODUCED AND RELEASED AT THE NATIONAL CONVENTION AT SAN DIEGO**

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Mike Michele (Flip Instrumental)  
#543 — CALICO MAID — calls by Mike  
Michele (Flip Instrumental)

#544—SUNSHINE SPECIAL—  
CALICO MAID—

Both with calls by Mike Michele  
#823—SUNSHINE SPECIAL—Key of A  
CALICO MAID—Key of F  
Schroeder's Playboys

**AND ANOTHER GREAT HIT ORIGINAL BY PANTHO BAIRD —**

#588 — SWING ALL EIGHT — calls by Pancho (Flip Instrumental)  
Instruction sheets included — available 45 or 78 RPM

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## SWAP SHOP APPRECIATION DANCE

The Callers' Swap Shop of Los Angeles, Calif., whose motto is, "Swap it — don't swipe it" hosted their Annual Appreciation Dance on Oct. 21. This affair is not only a Caller-to-Dancer thank-you to their friends but serves as



an occasion for the installation of officers. The 1956 dance was held at Sunny Hills. Outgoing Prez George Elliott and Incoming Prez George Watts shared M.C. duties. Pictured are the members of this lively organization.

## CENTRAL IOWA FEDERATION

Rolfe B. Karlsson of the YMCA in Des Moines sends us some information about the Central Iowa Federation of Square Dance Clubs. This was organized in October, 1954, and numbers about 30 clubs in 12 communities of Central Iowa. Each club sends two couples as delegates to the Federation meetings which are held every two months. The program of the Federation exists to promote square dancing, give assistance to member clubs, bring in callers from time to time, suggest new ideas for improvement of clubs, etc. The Federation is governed by its delegates and an Executive Board which is elected at the Spring delegates' meeting.

One of the unusual features of this group is a 2-day Square Dance Workshop-Camp held at the local YMCA Camp in the Spring and Fall of each year. The dancers arrive at camp on Saturday P.M., have a varied program of meetings and dancing, square and round, for the duration of that week-end. An innovation at the last Spring Camp was a Children's Program, which enabled both the children and their dancing parents to enjoy the week-end together.

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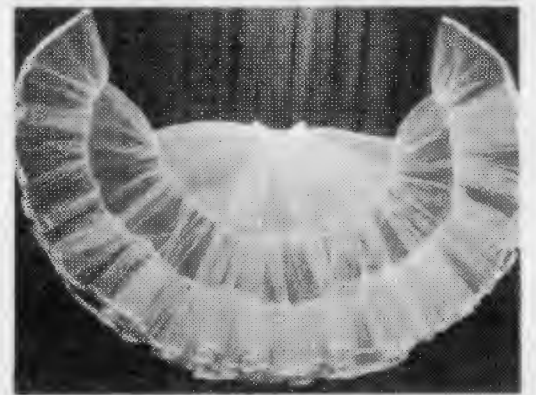
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(A Christmas thought for Square Dancers Everywhere.)

Ah, friends, dear friends, as years go on and heads get gray — how fast the guests do go! Touch hands, touch hands, with those that stay. Strong hands to weak, old hands to young, around the Christmas board, touch hands. The false forget, the foe forgive, for every guest will go and every fire burn low and cabin empty stand. Forget, forgive, for who may say that Christmas day may ever come to host or guest again. Touch hands!

—W. H. H. Murray

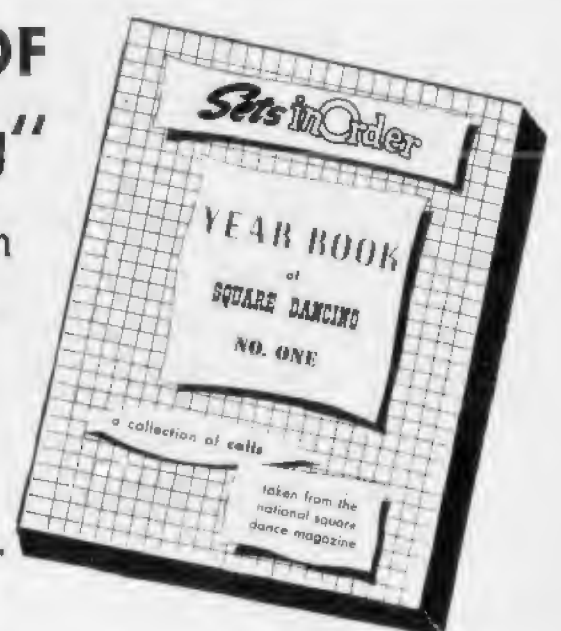
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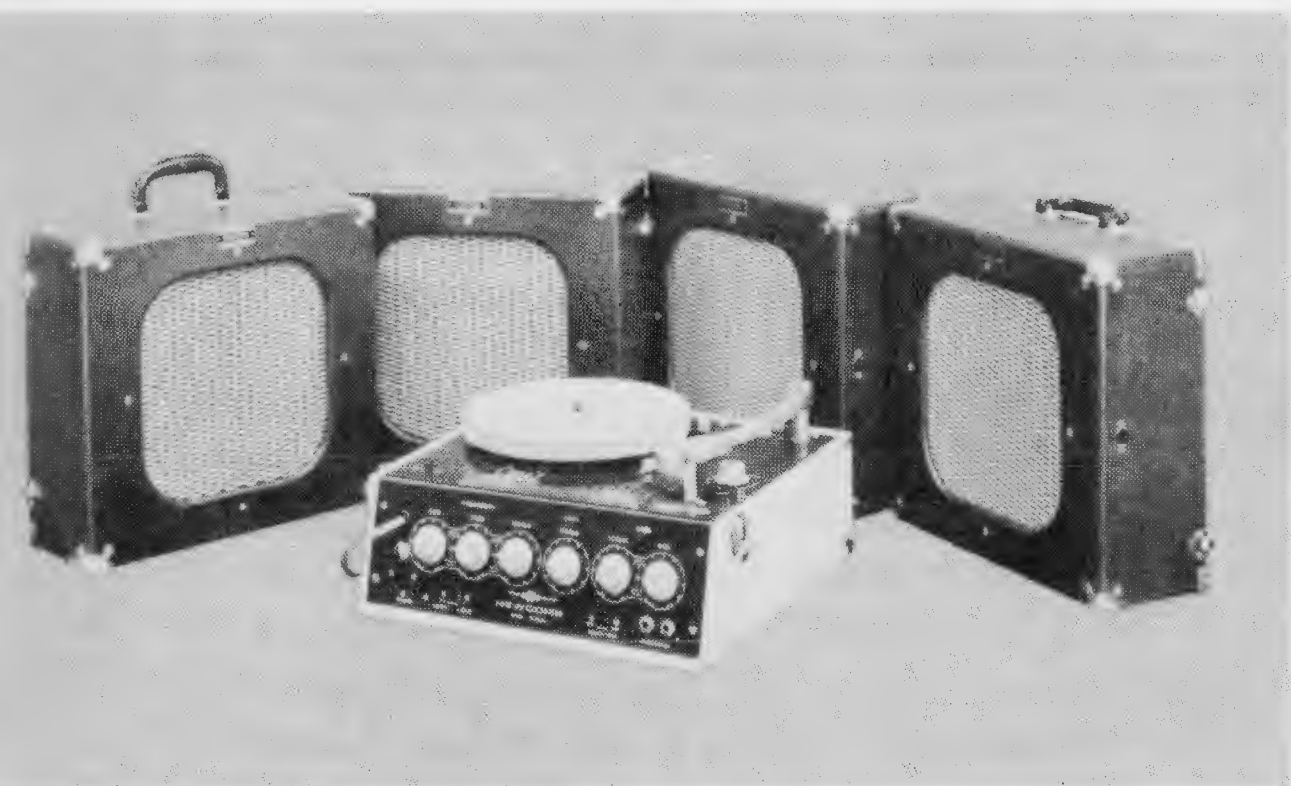




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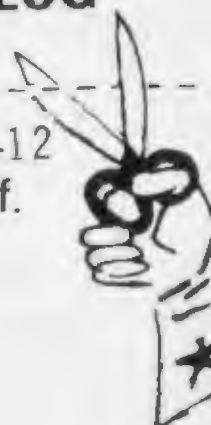
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## DANCERS TRAVEL

The Edward Millers from Long Beach, Cali-  
fornia, went traveling to Pittsburgh, Pa., and  
their trip was made infinitely more enjoyable  
because they looked up some square dancers.  
They called the Al Gallaghers who said they'd  
whip up a dance for the visitors right away.  
This they did and it was held at Camp Calhoun  
in West Homestead. Callers and teachers from  
the area attended and each contributed a tip.  
The Millers were asked to do Italian Theme, a  
round dance they had learned in Long Beach  
and since they have been dancing only a short  
time, were rather abashed to be dancing before  
such a crowd of experts. However, they did it  
and made their contribution to the evening.  
The group that hosted this party is known as  
"Pittsburgh Square Dance Hosts". Anbody from  
out-of-town is welcome to share such a delight-  
ful evening as the Millers had. The Pittsburgh  
folks enjoy these opportunities to exchange  
ideas and information with people from vari-  
ous parts of the country. The Gallaghers' tele-  
phone number in Homestead, where they live,  
is HO 19569.

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- ★ **CANADA** . . . . DANCE CRAFT, 1406 West Broadway, Vancouver, B. C.  
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## ATLANTIC CONVENTION SITE

The 3rd Atlantic Convention will be held in a different spot from the past two years — in Washington, D. C., whereas the previous site has been Boston. The dates will be Oct. 11-13, 1957. A temporary committee was selected with Howard Williams as Chairman. Working on publicity are Helen Denson, Edwin Burner and Edward Hahn. The 2nd Atlantic Convention, in October, was immensely successful, with thousands of dancers converging on Mechanics Hall, Boston.

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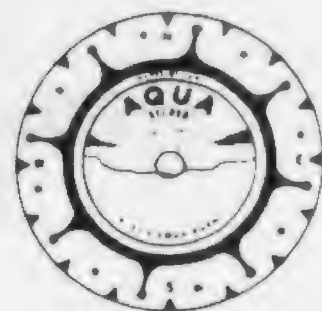
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## CHRISTMAS VACATION INSTITUTE

The effervescent Manning and Nita Smith of College Station, Texas, plus the spirited Bruce and Shirley Johnson from Santa Barbara, California, are ganging up to sponsor a Christmas Vacation Institute, Dec. 27-30, 1956. Write the Smiths at 113 Walton Dr., College Station for further info and the trip which is being planned immediately following. On December 30, those who wish may fly to San Antonio and then on to Mexico City. It sounds exciting.

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with GLEN STORY calling

FRIVOLOUS SAL

YOU WERE MEANT FOR ME

AC 114 S

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Instrumentals by Jack Barbour and his Rhythm Rustlers

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AC 115 SO



## SUNNY HILLS RECORDS

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## PLEASE!

By Ruth Woodard, Dixie Folk and  
Square Dance Institute.

Good music has charm and by more should  
be heard

And not drowned out by patter absurd.

Good calling is fine, but why must one scream  
And sound like something in a bad dream?

Let this word of advice to our leaders be given  
Treat us as humans, guided; not animals,  
driven.

Give us a variety of types and formations,  
Dances of our own country and many other  
nations.

Give us plenty of activity, joyful animation,  
But cancel mad frenzy and wild agitation.  
Let's remember to dance with courtesy, grace,  
And not turn our fun into a rat race.

Dancing should bring joy and sweet exhi-  
lation

And not make us grim, with a sense of frus-  
tration.

It should be pleasant to do, a joy to behold,  
So that spectators, too, on its virtues are sold.  
"Fun for all, all for fun" is a motto worthwhile.  
Let's make dancers happy, let's see them all  
smile.

Let's give them example of their priceless  
treasure

And all will receive a full measure of pleasure.

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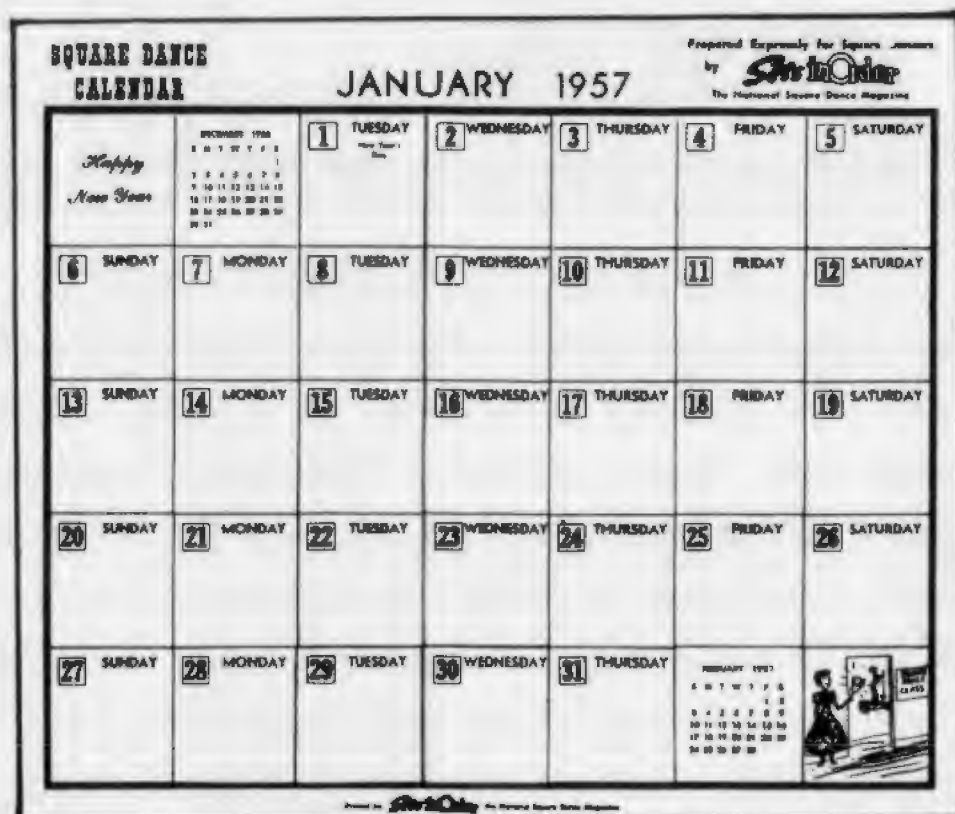
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### A CHRISTMAS TREAT

For square dancers who have already been introduced to Sets in Order, here is a suggestion for that friend of yours who is a newcomer to square dancing or who does not know about Sets in Order magazine. A special Christmas introductory offer for those who are not subscribers to the magazine was made in the November issue. You may send any friend of yours a gift of six monthly issues of Sets in Order for only \$1.00. This offer is limited to those

orders that are postmarked no later than December 15th. If you wish your name as the giver of this gift it may be included. Make some square dancer's Christmas a happy one by introducing him to this bit of square dance knowledge and fun.

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BY

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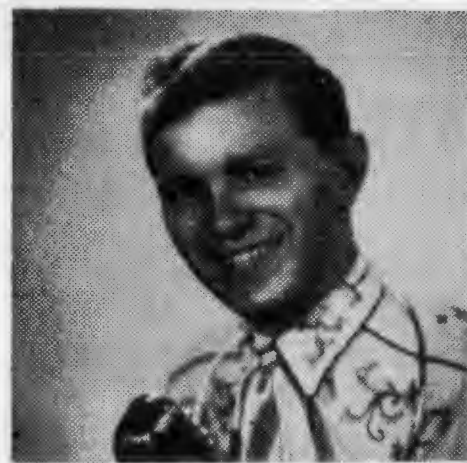
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## HAVE FUN, DANCERS!

By Bob Johnston, Phoenix, Ariz.

*Here's to you guys and gals of mine  
That began out here and you've done real fine  
Some weeks ago and several too  
You wondered if Square Dancing was for you  
But now that time has passed you by  
This you will say, this is your cry  
"Let's keep on dancing, let's not stop"  
And the kids wait up for Mom and Pop  
It used to be a different thing  
Before you started Square Dancing  
Remember when you started out  
You didn't yell, you didn't shout  
You were a shy and bashful one  
Just didn't know this could be fun  
At first it seemed an awful fright  
An allemande left was done up right  
That do-paso was a scorcher too  
And then there came the Susie Q  
Right and left grand and circle eight  
Cross-trails and loss of sleep and weight  
Grand right and left and daisy-chain  
Until your mind was a square dance brain  
And the ones you learned and couldn't wait  
But next time, don't anticipate  
The caller said left but you went right  
One side of the square was an awful sight  
Some one called out on a promenade "short"  
Three couples walked o'er him just for sport  
These little things are forgotten and gone  
But the square dance fun goes on and on  
I hope as your teacher that I've taught you  
Have fun, make friends, like I know you'll do.*

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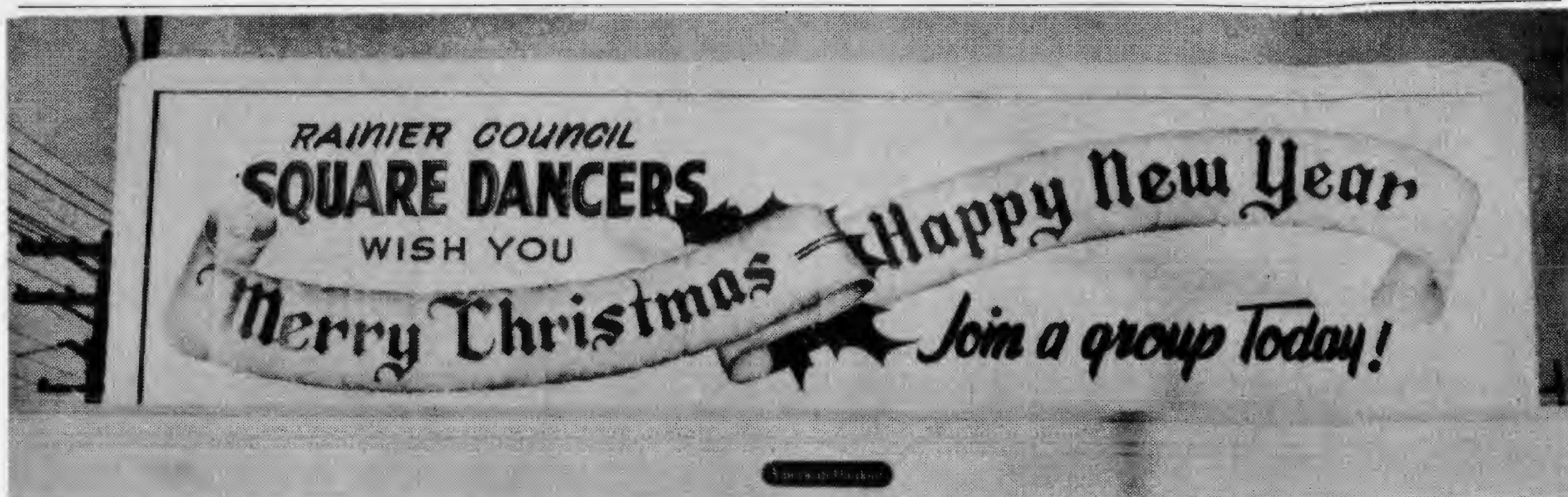
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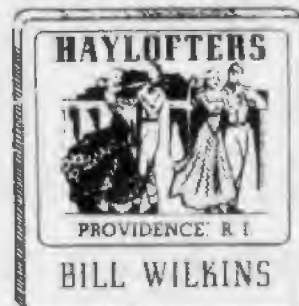
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1. In each cash order you and your friends send in, just tell us the name and address of the caller you want to help; we'll credit him with one "vote" for each full dollar's worth of your net purchases (postage, tax, etc., and reduced-rate goods excepted); minimum individual order to count \$5.00 (records \$10.00).
2. Caller (or other candidate) to receive credit must be named in the order (not subsequently). Order must be sent direct to Square Dance Square, Summerland, California, with full remittance; if you don't know the correct amount, send enough and we'll refund any excess. Contest starts Nov. 1, 1956, and ends with orders postmarked by April 30, 1957.
3. The person with the most "votes" accumulated when contest closes wins first prize and the one with the next highest number wins second prize.

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\*Footnote: In the event first or second prize winner's application is refused for any reason by the Institute's management (with which Square Dance Square has no connection) we will pay full equivalent in cash; or two-thirds of that amount if the winner cannot attend; no cash payments in connection with other scholarships.

Complete details about the Asilomar Institute are available from Sets in Order



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### THAT CALLER — #2

You liked Bob McLaughlin's ideas on callers when we printed them last month so well that we'll bring you a few more to chuckle over. Bob's from Flin Flon, Manitoba.

*Unassailability* — We are told that in the dim and distant past, certain smarties among the dancers could get away with giving sotto voce instructions of their own beneath the patter coming from the podium. However, such annoyances are now pretty well passe. Callers are now electronically endowed with loud speak-

ers. With no more effort than it takes to raise your eyebrows, callers nowadays can shout down even the most leather-lunged rebel out on the floor.

*Pay* — This can definitely be said to vary upward from nothing. Mostly it is dependent upon Caller competency, the size of the market and the degree of virulence of square dance infection in the particular community. Generally speaking, however, any baggy eyes noted amongst Callers DO NOT come from trying to sleep on mattresses uncomfortably stuffed with Government Bonds.



### ACCORDING TO THE CLOCK YOU HAVE ONLY "FIVE MINUTES MORE" To Make Your New Year's Resolutions

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So that you may usher the old year out with an appropriate dance, we suggest our latest singing call, which can also be used as a closer for any dance —

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HD #702—GIVE MY REGARDS TO BROADWAY

HD #703—SAN FRANCISCO, OPEN UP GOLDEN GATE  
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## ST. LOUIS CONVENTION

June 13, 14 and 15 '57

Each year attendance has been increasing at the National Conventions and St. Louis, being located so centrally, will probably draw even greater crowds of dancers. Plans are being formulated right along, altho' General Chairman Art Lowell has had an unpleasant hospital siege and has had to release the reins for the time being. The dates—remember them as June 13-15, 1957, in the Air-Conditioned Kiel Auditorium, St. Louis, Mo.

## GEMS FROM OTHER PUBLICATIONS

Square Dance Where? — Northern California — November, 1956.

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"You wonder who starts them. Through jealousy, hatred, or idle gossip. Could they be deliberately designed to hurt Clubs or Callers? Seems strange that fellow-Square-Dancers might wish to retard an activity enjoyed by so many. How about resolving to pass on rumors only that are positive in nature and let the ugly ones die still-born. That would be your good contribution to Square Dancing."

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JANUARY 18-19, 1957  
**TUCSON, ARIZONA**



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 Sunny Hills, Fullerton, Calif.  
 Dec. 2—Buckeroo Jamboree, Buckeroo Barn,  
 Old Hwy. 99 N., Winchester, Roseburg, Ore.  
 Dec. 8—Heber Shoemaker Dance  
 Victoria, B.C., Canada  
 Dec. 8—Shilling Magic Valley Dance  
 Jacob Brown Audit., Brownsville, Texas  
 Dec. 29—Superior Assn. "5th Saturday"  
 Fairgrounds, Sacramento, Calif.  
 Jan. 4, 1957—Terry Golden Dance  
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 Jan. 19—Northwest Okla. Dist. Festival  
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 Jan. 20—March of Dimes Festival  
 Memorial Audit., Grass Valley, Calif.  
 Feb. 9—5th Ann. Houston Couple Dance Fest.  
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 Feb. 22-24—Annual Cross Roads Squareama  
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 Feb. 22-23—10th Ann. Phoenix Festival  
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# THAT CERTAIN TWO-STEP

By Jeri Stave, Los Angeles, Calif.

**Record:** That Certain Party — SIO 3028.

**Position:** Open, facing LOD.

**Footwork:** Opposite, directions for M.

## Measures

**1-4 Walk, 2; Two-Step; Walk, 2; Two-Step;**

Walk fwd in LOD 2 steps L, R; then one fwd two-step; repeat starting R.

**5-8 Pas De Basque Apart; Pas De Basque Together; Turn Out, Touch; Turn In; Touch;**

Starting M's L twd COH do a smooth PdB (no leap) away from partner; repeat action toward partner starting M's R; with inside hands still joined, turn  $\frac{1}{4}$  away from partner (L face) to face COH, touch R beside L, turn back  $\frac{1}{2}$  to face partner (R face) taking butterfly pos, touch L beside R.

**9-12 Walk Fwd, 2; Two-Step; Walk Bwd, 2; Two-Step;**

Starting twd wall in butterfly pos walk 2 steps L, R; then do one two-step (also twd wall); repeat action starting R bwd twd COH.

**13-16 Pas De Basque; Pas de Basque; Turn Out, Touch; Side, Touch;**

Still in butterfly pos do smooth PdB to L; then to R; drop leading hands (M's L, W's R) turn  $\frac{1}{4}$  away from partner to face LOD, touch R beside L (open pos); step R to side (twd partner), touch L beside R.

**17-20 Side, Behind; Side, Touch; Side, Behind; Side, Touch;**

Drop joined hands and move away from partner with a "grapevine"; (twd COH for M) side, behind; side, touch; repeat action twd partner, touching inside hands briefly on last ct.

**21-24 Turn Away, 2; 3, Bow; Turn Back, 2; 3, Touch;**

Turn away from partner (L face for M) in small circle in three steps, point R and bow twd partner; turn back (R face) in three steps and touch L beside R ending in promenade pos facing LOD.

**25-28 Two-Step Fwd; Two-Step (Turn in); Two-Step Bwd; Two-Step;**

Two-step fwd in LOD; two-step fwd again and on last ct partners turn individually twd partner (R face for M) with hands still joined to face RLOD; third two-step is bwd in LOD; fourth two-step is also bwd in LOD; (Note: Man remains on inside throughout meas 25-32).

**29-32** Repeat action of meas 25-28 moving in RLOD ending in open pos ready to start again.

**Ending:** Open out to bow and curtsy after meas 32 the fourth time through.

---

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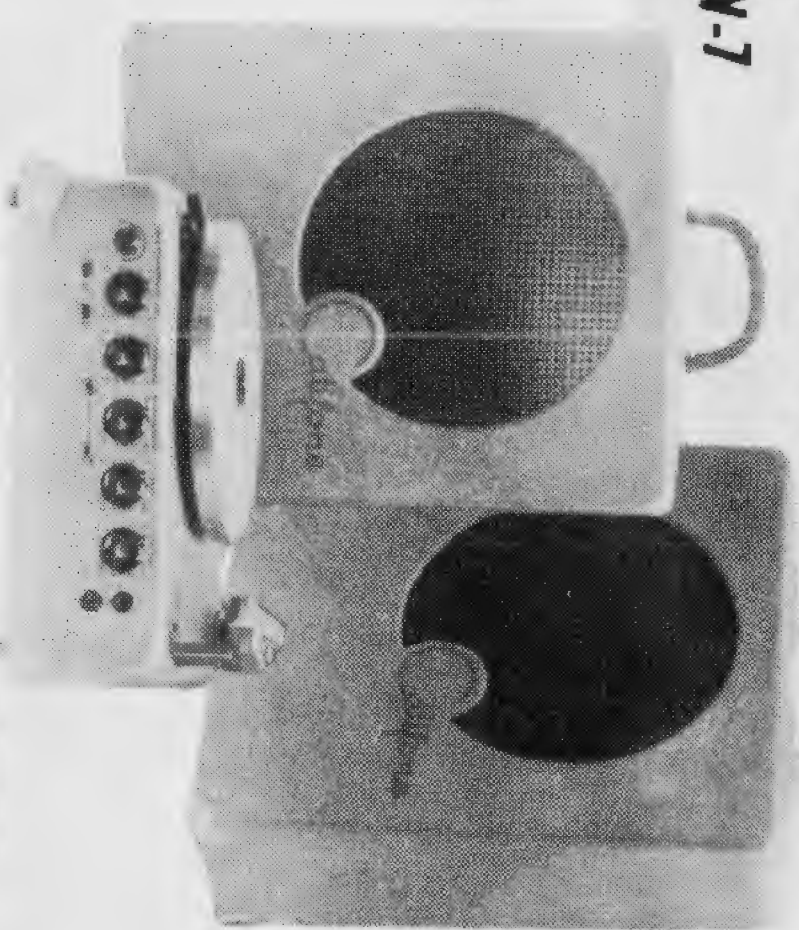


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